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CAREER OF A POPULAR ACTOR.

HENRY E. DIXEY.

Henry E. Dixey takes his art much more seriously than people imagine. Those who remember him in the far off days of Adonis, when he aired his graces and fascinations for an inconceivable number of successive nights here at the Bijou Theatre, associate him to this day with the role of the metamorphosed statue. To them he will always remain Mr. Adonis Dixey, and no matter how hard and industriously he may strive to live down his reputation as an actor of burlesque, Adonis and Dixey will ever remain synonymous.

But for all that, Mr. Dixey is as serious-minded a professor of the art of acting as the stage of this country can boast. At Daly's Theatre last year he showed such a Malvolio in Twelfth Night as probably no other actor of this generation could conjure up to do honor to the shade of Shakespeare. Those who saw Mr Dixey's Malvolio could scarcely believe it to be the performance of the androgynous actor who used to travesty Henry Irving's Hamlet, and imitate a stage-struck country girl on one and the same night.

Perhaps the great unthinking mass of the theatregoers may never awake to the fact that Henry E. Dixey is an accomplished comedian of the highest type, as well as a burlesque actor of the most versatile powers of mimicry. But the few—the knowing, appreciative few—who remember his Blizzard in Confusion, his Malvolio in Twelfth Night, his Marcus Brutus Snap in A Night Off, and his numerous other personations of the daintiest and most exquisite comic art will put him on a pedestal with the best actors of his time.

Mr. Dixey was busily engaged in his dressing-room at the Garrick Theatre the other night making his face resemble a provincial English mayor's when a reviewer from THE MIRROR looked in upon him.

"Can you spare time for a chat?"

"Why, to be sure. One time's as good as another. Fire away with your questions and I'll try to keep up my end of the game."

Deftly and expediously the actor went on with his work of transmogrification while the MIRROR man plied him with questions.

Mr. Dixey was born in Boston, Jan. 6, 1859. Needless to say, Dixey is simply a *nom de théâtre*. His real name is Dixon, and his uncle, William Dixon, is the present stage manager of the Hollis Street Theatre, Boston.

"I was a wee bit of a youngster when I was stricken with the stage fever. My parents were rigorously opposed to the theatre, and I gave many a surreptitious show in the backyard before my aspirations stood revealed. Then, when the cat was out of the bag at last, they did everything in their power to keep me away from the theatre. I was seven years old when I went on the stage with a crowd of other boys at the old Howard Athenæum. When I was nine, I had the honor of seeing myself billed as Master Dixey. My parents were irate. They burned my wigs and make up, and scolded me soundly. At length they came to realize that destiny had perhaps marked me for stage life, and then, after seeing me play Peanuts in Under the Gaslight, they surrendered their prejudices and gave a reluctant consent.

"At the Howard I played a lot of small bits with Maffit and Bartholomew, the pantomimists. This experience was perhaps the most invaluable of my early career. James S. Maffit is the high priest of pantomime in this country since Fox, and he deserves a monument of burnished gold. I could name nearly a dozen actors of today—all great favorites with the public—who received this valuable training under Mr. Maffit. He used to produce Kim-Ka, Flick and Flack, Robert Macaire and all the other famous pantomimes of the Ravel school.

"By the way, I am having written for me a little pantomime which I hope to produce soon. I shall play Pierrot, the fellow in white with the big collar and loose trousers. Yes, I am a warm advocate of pantomime—not the slap-stick sort, but the subtle and delicate art of gesture and motion. The actor's motto should be 'Speak loud for the blind and act loud for the deaf.' In other words, let your face and body talk as well as your mouth. When, for example, I say 'How do you do?' I hold out my hand and look the words as I speak them. I virtually say 'How do you do?' twice over—once by words, once by gesture. Yes, you can take for granted that every great actor is a pantomimist of the higher order.

"On June 7, 1875, Evangeline was produced for the first time at the Boston Globe. You have heard, of course that I impersonated the hind legs of the Heifer. That is a popular fallacy that I wish THE MIRROR would save from immortality. My mother, who watched over my histrionic career with zealous eyes, took it very much to heart when the biographers circulated the story that I was once the hind legs of the Heifer. No, sir. I would have you to know that I was the fore legs of the Heifer, besides originating the dance which the famous little beast executed in the course of the burlesque. My colleague, Mr. Richard Golden, was the actual hind legs.

"In the first cast of Evangeline were Mr. Maffitt, the Lone Fisherman, and Mr. Crane, the Le Blanc. The piece went on tour, and before the season closed I had played nearly all of the male characters, the Headsman, the Jailor, the Conductor, the Policeman, one of the Miserable Ruffians, the First Sailor, Le Blanc, and the Lone Fisherman. In the Corsair, I played Syng Smaul and Yussuf; in Hiawatha, Remus Brown; in Honors, the Jester, and Rajah Zog; in Robinson Crusoe, Whatdoyousay; in The Babes in the Woods, Tommy and the Doctor; in Revels, Inkijab, and Sir Ramsgate Bamblewig; in Cinderella at School, Doctor Syntax.

"I appeared also in many comic opera roles: Lorenzo in The Mascot, Sir Mincing Lane in Billee Taylor, John Wellington Wells in The Sorcerer, Sir John Porter in Pinafore, Buntborne in Patience and The Lord Chancellor in Iolanthe. Then John Stetson engaged me for his stock company at the Fifth Avenue Theatre, where I originated Christopher Blizzard in Confusion. I think I may say that Mr. Stetson paid me the largest salary ever paid to a stock actor in this country.

"This was your debut in the legitimate?" asked the reviewer.

"Oh please don't use that word 'Legitimate.' 'Legitimate' It's a word that ought to be abolished from the theatrical vocabulary. It came into use with a lot of uninspired old fogies who could only speak their lines by rote and servilely follow tradition. And the same class swear by the word to-day, the same non-creative crowd who have no ideas, who never invent anything, whose only talent lies in the stereotyped and hackneyed. Believe me, my dear boy, whatever is artistic is legitimate. Isn't Mr. Chevalier in the legitimate, eh? I rather think so.

"For 300 nights I stayed in New York with a burlesque that was clean, humorous and artistic. Yet I suppose the old fogies would deny its right to the denomination of 'legitimate.' They wouldn't begrudge the word, however, to other comedians who play straight parts in the most distorted and grotesque manner imaginable. In Adonis, I never took any liberties with an audience. I never 'guyed.' I wouldn't allow a topical gag to be spoken. Adonis was acted as earnestly and as artistically as burlesque is capable of. But no! say the fogies—it's not legitimate. Then they flock to some comedian who puffs out his cheeks, speaks his asides plump into the parquette, makes absurd gyrations with his body and takes every conceivable liberty with the author's creation with the result of distorting it all out of proportion to nature. But oh! dear me! don't say a word against him—he's a legitimate comedian!

"Mr. Chevalier, I say, is as legitimate as Mr. Irving. How about playing Hamlet and advising the actors thus:

"Speak the speech, I per-ser-ray you, as I per-rer-rer-nounced it to you, ter rer-rer-ripingly on the tongue; but if you mow-wow-wow-woth it as many of our players do, I had as lief the tow-wow wown crier spoke me-ah lines.'

"How Irving must have laughed in his sleeve at the audience whenever he played Hamlet! What a delicious little joke all to himself when he spoke those instructions to the players and wilfully challenged the truth of what he told them. In my opinion Mr. Irving is a good burlesque actor gone wrong.

"After the run of Confusion I played Boss Knivett in Romany Rye and Carrick Fergus in The Duke's Motto. Then came Adonis. Some of the ideas for the piece were mine, but they were put into shape by Mr. Gill, and excellent work he did, too. When the piece was finished we tried to get John Stetson to produce it at the Boston Globe. He refused, because he said the properties would cost too much. Perhaps they cost $300. After Adonis had been done in Chicago with success, he wanted to buy an interest in it for $20,000. Mr. Rice, who had put the piece on for me, refused the offer.

"You know the history of Adonis—its long run in New York, in London and on the road. Let it go at that. The Seven Ages was my next production. There were many untoward circumstances to keep it from the success it ought to have achieved. It was done at a Jonah house. I was sick at the opening and—oh, well! there's no use cataloguing the causes of its comparative non-success. But for an actual fact I went on the stage one night when my temperature was 103. It's a wonder I'm here to tell it.

"Since the Seven Ages I have been with Mr. Frohman and Mr. Daly. I was engaged for one line of business at Daly's, but I played everything—first old man, light juveniles, fat character parts, comedy bits, everything! I felt very much gratified with the commendation of the critics on my Malvolio. Do you know that I really was the first Svengali on the stage? In The Tragedy Rehearsed I introduced a little Trilby burlesque, where Miss Rehan was hypnotized into singing 'Ben Bolt.' That was the very earliest stage use of Miss O'Ferrall. Afterwards I went to Augustin Daly and proposed that he should dramatize Trilby, have Miss Rehan play the character and let me do Svengali. It would have revolutionized things at Daly's. But he pooh-poohed me and wouldn't listen to the idea. Instead, he put on A Bundle of Lies, where I had a fifteen-line part. The play was a fearful frost."

"Do you believe in stock companies, Mr. Dixey?"

"No, I don't. The only artistic condition of things is the present star system. There never was a good stock company that didn't have a star. If he isn't the star ostentatiously, he's the star, 'on the sneak.' Look over the record of the old stock days. There was always a star. And look at the so-called stock companies of to day. Isn't Miss Rehan the star at Daly's? Most decidedly she is, and a great artist and a sweet, noble woman she is, too."

"In the Adonis days you were fêted both here and in England. Do you think that sort of thing is healthy for an actor?"

"No, it's not. When an actor is taken up by society, it's only done out of curiosity. He's invited around because he happens to be talked about and people want to see what he looks like. 'This suit of clothes $14' or 'on my right, John Jones the juggler.' Do you understand? He is on exhibition. He is expected to be witty and amusing, and live up to the ideal that people form of him when they see him on the stage. It's very humiliating to an actor to discover that he is tolerated merely as a curiosity. And therefore he has no business 'working' the afternoon tea. He knows he can't return the attentions paid him—he hasn't the money or the home. An actor must simply confine himself to his own world—the world of the theatre.

"Apropos of this, let me touch on a relevant theme. Why I should like to know, are an actor's private doings dragged to the light and discussed in the same breath with his art? Should an actor's gifts be praised or censured because of his life off the stage? Many an actor—myself, for example—has had to face the condemnation of critics who confuse aestheticism with morality. If these same critics were in a gallery before a painting of Manet, enthusing over his genius, and some one should tell them that Manet had a brutal nature, would they be justified in turning their backs on his painting and saying, 'Oh, don't look at that picture! A blackguard painted it.' And suppose they were raving over a poem by Verlaine when some one should come in and say, 'Verlaine! Oh, don't whisper his name! He was a beast!' Now is that criticism, eh? Please tell me, do you call that criticism? No, of course you don't. And yet, why should an actor's art have to run the gauntlet of his personal nature? On the stage, he is pure. If he is an artist, his art is pure. And why—why——"

Mr. Dixey was here interrupted in his very righteous outburst by a knock on the door from the call boy. After a quick glance at the glass and a touch or two at his make-up, he darted out to the stage to make his entrance from set cottage, L. 3 E., as John Rimple, Mayor of Upcomb.

ANOTHER PLAY FOR LACKAYE.

Wilton Lackaye has accepted a new play, Colonel Bob, from the pen of Robert Drouet, which he will produce during his Chicago engagement next Fall. The play is a modern study of Southern life. The scene is laid in Virginia and the atmosphere is one of romance. Mr Drouet, the author, read the play to several prominent managers and actors and, one and all, they pronounced Wilton Lackaye the ideal of Colonel Bob.

"Take the play to Lackaye," said Maurice Barrymore when it was read to him. "If you had written it for him, it couldn't fit him better."

Colonel Bob is a courtly Southern gentleman, whose heart is fresh and young though his hair is snow-white. He has been disappointed in love, but consolation comes in the daughter of his old sweetheart. The character is strongly drawn with abundant deft touches of humor. Lackaye has expressed himself as delighted with it. The play will contrast strongly with Lackaye's other drama on which high hopes are built, Dr Belgraff. He will alternate in the two plays, and the morbid hypnotist of the one should be an admirable foil to the simple old Southerner of the other.

A PROFITABLE OPERA SEASON.

The annual meeting of the Metropolitan Opera House Company was held May 13. Treasurer George S. Bowdoin predicted a balance of $12,000 at the close of the fiscal year in November, the best showing yet made by the enterprise. The following directors were elected: Samuel D. Babcock, George F. Baker, George S. Bowdoin, Robert Goelet, George G. Haven, Adrian Iselin, Augustus D. Juillard, Luther Kountze, D. O. Mills, J. Pierpont Morgan, George Peabody Wetmore, William C. Whitney and H. McK. Twombly. The directors elected these officers: President, George D. Haven; Vice-President, Adrian Iselin; Treasurer, George S. Bowdoin. Executive Committee: Robert Goelet, William C. Whitney and George S. Bowdoin.

Abbey and Grau, the lessees, may wait until July 1 to announce their stars for next season, but it is understood that Melba, Calvé and the de Reszkes are sure to return. Walter Damrosch, on the same day, by which he has the house for a Spring season of three weeks of German opera, and the use of the artists of the Abbey and Grau company for occasional performances of French and Italian opera outside of New York with his German company.

THE WILLOW PATTERN PLATE.

A recital of the music of a new comic opera, The Willow Pattern Plate, libretto by Frederic Lyster, music by Rowland Jordan, was given at the Berkeley Lyceum, Wednesday evening, before a fashionable audience that completely filled the little theatre. Five soloists, a chorus and orchestra, directed by the composer, rendered the musical portion of the opera. The familiar Oriental legend of the willow pattern plate is the theme of the new opera, which sets forth the tale in a comic light by the introduction of occidental ideas and methods. The merit of whatever dialogue the book contains did not, of course, appear at a recital of the score, but the lyrics were for the most part barely above the level of a burlesque libretto in conception or versifying, while the music, although frequently characteristic, was in the main conventional and obviously hampered by the words. The solo parts were sung by Carlotta Gilman, Maud Manning, Viola Pratt, Harry B. Mook, and W. W. Thomas.

SPECIAL CARS FOR THE RIVALS.

The all-star cast of The Rivals traveled in two special cars especially fitted up for the company and furnished with elaborate ingenuity. One car, appropriately named Sheridan, has a private stateroom for each of the stars, and in this gorgeous railroad palace are to be found Joseph Jefferson, Nat C. Goodwin, Mr. and Mrs. Crane, Francis Wilson, Joseph and E. M. Holland, Mrs John Drew, Julia Marlowe Taber, Robert Taber and Fanny Rice. The other car, of the combination pattern and called The Rivals, has three large staterooms and a diningroom fifteen feet long. This car is occupied by the understudies, Miss Ratcliff and Miss Pitt, and the business staff. A large baggage car is attached to the train for the scenery and stage properties. The train is known as "The Rivals Special," and runs as a special whenever arrangements cannot be made to attach the cars to regular trains.

EVANS WILL NOT RETURN TO THE STAGE.

A local daily announced last week that Manager Charles E. Evans was to return to the stage next season to play his old part of the book agent in A Parlor Match during the New York revival of the piece.

Mr Evans denies this emphatically. His management of the Herald Square Theatre has brought that house to the front rank of popularity and success; and tempting as the offer is to return to the stage with the piece in which he won so much fame and money he has no intention of throwing up the reins of management.

Mr Evans will sail for Europe to-morrow with F. Ziegfeld and his old partner, William Hoey, to hunt up novelties for the Parlor Match revival.

A NEW STAR.

Selma Herman, who originated the leading roles in Darkest Russia and Bonnie Scotland, has lately concluded a starring tour in several of the principal cities under Sidney R Ellis' direction, appearing in Leah and Ingomar. The management was delighted with the successful manner in which Miss Herman acquitted herself, and in the near future she will be put on the road with a repertoire of original plays. Miss Herman is probably the youngest aspirant for stellar honors now on the stage. She is only nineteen years of age. In Cleveland, where she opened her engagement at the Lyceum in Leah, her success was emphatic. Miss Herman's work as Parthenia later in the week was also praised.

NAST'S PICTURE FOR IRVING.

The allegorical picture, "The Immortal Light of Genius," painted by Thomas Nast for Henry Irving, was exhibited last week at a Broadway art gallery, where it was viewed by Irving, Wednesday. The work presents a bust of Shakespeare, before which an armed warrior and a clown, each bearing a wreath of laurel, bow in reverence. An aureole about the bust illuminates the bending figures, and penetrates the shadows of the room in which the Bard was born. The interior shown is a faithful study of the original at Stratford-on-Avon, and the poet's old arm chair stands beside the bust. The picture has a niche awaiting it in London.

GOSSIP OF THE TOWN.

Della Watson will spend the Summer at her home in Muscatine, Ia.

The Sages, hypnotists, had $219 paid admissions in seven performances at the Reading Academy of Music, week ending May 2.

Leon M. Polachek has closed his third consecutive season as musical director with Charles H. Yale's Newest Devil's Auction.

Charles Bagsley has been engaged for the Whitney Opera company to play the title part in Rob Roy during the balance of the season.

Ellen Yockey was summoned from Chicago to Washington several days ago by the sad news of her father's sudden death.

Lyster Sandford has gone to Millbrook, N. Y., for the Summer.

Laura Burt is enthusiastic over the scenario of a play entitled The Lily of Llandaff which H. Grattan Donnelly is writing for her.

Henry S. Alward, who was two years business manager of The New Boy under the direction of Julius Cahn, will next season manage Olga Nethersole's business affairs for Charles and Daniel Frohman.

Arthur Hornblow has engaged to conduct the dramatic department of *Leslie's Weekly* next season.

The suit of Charles D. Koppel of New York against Robert Downing for alleged infringement of Koppel's right to the English version of the Italian tragedy Sampson was decided in favor of Downing in Washington on May 13, Judge Bradley ruling that Koppel did not hold the copyright.

Madge Milton joined the Ruby La Fayette company May 3 for soubrette parts. Orchestra Leader Stacy closed with the company May 5.

John W. Isham and Sam M. Dawson are abroad seeking novelties for Oriental America, and the former will visit London, Paris, Perlin, Vienna and Geneva. Dawson is after a negro baritone who has made a hit in Glasgow.

Thomas E. Murray, erstwhile of Murray and Murphy, is reported as earning a large salary in London.

The Ruby La Fayette company has canceled Southern dates, and is working North through Arkansas and Missouri, heading for Chicago.

Davis and Keogh will produce a melodrama called Lost in Siberia season after next, and next season will put on a Cuban play entitled Held Up at Havana.

Mr. and Mrs. Arthur Giles sailed for England last Saturday on the *Spaarndam*, and will produce their comedy, The Wreath of Eve, and hope to place their melodrama, A Bolt from the Blue.

Myra Collins and her dramatic company opened a Summer tour of Adirondack week stands at Antwerp, N. Y., on May 11, being enthusiastically received. The company presents a repertoire of Joseph H. Slater's plays, and will begin the Winter season, already booked, on Sept. 1. The company includes Myra Collins, Ella Burtin, Mamie Ellis, Nellie Connors, Lee J. Kellam, Joseph H. Slater, Will T. Hodge, J. May Bennett, Dan Simons, and W. W. Harper.

John Davidson has leased the Academy of Music at Saginaw, Mich., and Wood's Opera House at Bay City, which cities, being but twelve miles apart, will form the "Twin City Circuit." Mr. Davidson began his theatrical career twenty years ago under Tom Davey, and has since been actor, advance agent, treasurer, and manager, succeeding the veteran Sam Clay in charge of the Saginaw house.

Margaret Anderson's concert at the International Conservatory of Music, May 12, was enjoyed by a large and cultured audience. Miss Anderson led the orchestra with marked ability, and was assisted in entertaining by Jennie O'Neill Potter, Charlotte Sulley, Alma Kremer, Henrietta Stahl, and E. Oppenheim.

Joseph W. Herbert has retired from Lillian Russell's company and gone to Boston where he will have a leading part in Barnet's Merry go Round, to be produced at the Tremont Theatre, May 25.

The Madison Square Garden stockholders met May 12, and Treasurer Woodward reported a surplus for the first time in many years. The following board of directors was re elected: F. K. Sturgis, J. Pierpont Morgan, Stanford White, J. T. Woodward, H. I. Nicholas, W. F. Wharton, Charles Lanier, Herman Oelrichs, H. H. Hollister, D. O. Mills and W. C. Gulliver.

Frederic Melville has taken a cottage at Water Mills, N. Y., for the Summer season where, with his wife and some friends, he will spend the vacation in fishing and bicycling. He is negotiating at present for a strong part in a melodrama which will be put on for a run in the city early next season.

Marie Thomas, who closed with The Old Homestead at Hoboken, May 16 was engaged to play Mrs. Hopkins, but has also appeared as Richety Ann and Aunt Matilda, winning much praise for her versatility. Her husband, Thomas Wood, played Reuben Weitcomb, and was a leading tenor of the company. Mr and Mrs. Wood will summer at Fort Edward, N. Y.

William C. Andrews closed a satisfactory starring tour of thirty five weeks in Fred Marsden's My Wife's Friend at Cleveland on May 16.

Fanny Johnston, late of A Black Sheep, Little Christopher and Venus, who is pursuing her vocal studies in Paris, in writing to a friend says: "There is a new woman here at the Opera Comique who is simply wonderful. Paris is wild over her, and she truly deserves the applause she receives. She is Mlle. Delna, and has only been before the public two years. Some one discovered her in one of the small towns of France waiting upon a table in an obscure restaurant. Her voice is tremendous and she is a wonderful actress beside. I suppose America will have her before long."

Alphonso Phillips closed a successful season with The Tornado (Southern) at Racine, Wis., April 22. He and his wife, Agnes Carlton, are now with the La Belle Park Stock company at Paducah, Ky.

Agnes Booth and Cora Tanner will probably continue next season with The Sporting Duchess company. The play, by the way, has duplicated in Boston the success that it won in this city.

The American rights for Max O'Rell's new comedy-drama, Heart's Ease, were secured by Rose Coghlan last week for presentation here in November, about the intended time of its production by Forbes Robinson and Mrs. Patrick Campbell in London. The story of the play sketches life in the circles of upper Bohemian life in Paris, and the hero and heroine are happily wedded artists. Suddenly, however, the husband inherits a fortune, but with wealth domestic felicity departs and the pair are estranged, to be, in the end, joyfully reunited. Miss Coghlan will begin her next season with Madame at San Francisco late in August, and may visit London before presenting Heart's Ease in this city.

THE SCENIC PAINTERS' ALLIANCE.

The Protective Alliance of Scenic Painters of America is an organization composed of much of the best element of the American Society of Scenic Painters, men true to its constitution and the best interests of a society organized to protect the scenic profession from numberless persons working to wrench from the scenic painters various branches of his profession that have been his since scenic art has existed. Said a member of the Alliance to THE MIRROR yesterday:

"Only of late years, the scenic designer not a scenic painter, has sprung into existence. He was a gentleman with a glib tongue who sought out managers and insisted that the scenic painter was not endowed with intelligence sufficient to design a scene; that he alone was the person with that gift, aided by birth and education, and so on. Strange to say, he found many believers in speculative managers willing to pay more for a trivial sketch than for a painting by a scenic painter.

Such men decried the painted as unable to distinguish the difference between a capital and a cartoon, as capable of undertaking only the mechanical part of the work, and there were believers in the theory that brain work belonged alone to the glib tongue. It was to protect themselves against such pretenders that the scenic painters organized.

Then came the fresco artist, who insisted that scenic painters could not possibly paint a drop curtain, although admitting that ever since act drops were used they had been painted by scenic painters. In this assumption he was backed in many instances by the architect for a consideration. Not content with taking away the curtains, he endeavored to assert his rights to paint interiors, basing this argument upon a superior knowledge of drawing a straight line, and cutting and running a stencil, although these men are protected in their profession by a union that allows no encroachments on their domain.

"The importation of scenery has worked serious injury to the American scenic painter. This is a gross injustice, it being well known that an American manager cannot take scenery to Canada without paying duty. The speculative alien manager can not only bring all necessary scenery into the United States for his own use, but there is no limit to the amount he may bring here and rent out with European plays.

"With all these drawbacks the scenic painter's occupation is assuredly on the wane, and it is certainly none too soon for him to protect himself from extinction.

"The objects of the Alliance are to unite in fellowship the scenic painters of America, to combine their efforts to promote the artistic and practical efficiency of their profession, to maintain a fair and just remuneration for their labors, and assure the recognition only of competent persons as painters and assistants.

"Any scenic painter is eligible to membership who follows the scenic profession for a livelihood, and has resided in the United States for one year. Each member is allowed to take an apprentice, who shall be bound to him for a period of not less than three years, at the expiration of which time the apprentice shall be eligible to membership.

"Members will not paint on any scenery not built by a member of the Theatrical Stage Employes, if such a society be in the city, town or place where the work is being done. Members shall not submit models for approbation unless as part of a contract to be paid for. The payment for work is clearly defined, the Alliance demanding that its members shall receive one-fourth on signing contract two-fourths as work progresses, and final payment on completion of work; but, if for a production in a place where it is being prepared, final payment shall be made after proper rehearsals.

"The officers and members are conservative in all their movements, seeking only to maintain, in a charming profession, the rights which properly belong to them. Its members take upon themselves a binding obligation and the penalties for violation are most severe."

Upon the first page of this week's MIRROR will be found excellent portraits of the officers and some charter members of the Alliance, gentlemen well known for their ability and integrity.

CYMBELINE AND IRVINGIANA.

The Irving company, numbering over 100 persons, sailed for Europe on Saturday on the *Etruria*. Sir Henry Irving and Ellen Terry will sail this week. They open at Liverpool on June 1, and are then booked at Manchester, Edinburgh, Glasgow, Newcastle, and Leeds, finishing the tour on July 4.

Rehearsals for Cymbeline start in the middle of August, the production being underlined to take place at the London Lyceum on Sept. 20.

Only four plays, according to present arrangements, will be played on the English line. The Bells, King Arthur, Nance Oldfield, and The Merchant of Venice. Should any other play be required it will be The Story of Waterloo.

The scenery for Cymbeline will be from designs by Alma Tadema, and special music will be composed for the production. With the exception of four weeks' vacation last August, most of which was spent in rehearsals, the company have been playing continuously since September, 1895.

The distribution of the following parts in the Cymbeline cast has been practically settled: Iackimo, Henry Irving; Cymbeline, F. H. Macklin; Leonatus Posthumous, Frank R. Cooper; Guidivius, Ben Webster; Arviragus, Gordon Craig; Imogen, Ellen Terry; Quarll, Maud Milton. It will be seen from this partial cast that Gordon Craig, Ellen Terry's son, is to rejoin the Irving company, from which he seceded on his marriage in 1893.

Nearly all the London papers give the last performance of Cymbeline as the one that took place at Drury Lane in 1878. The last performance, however, was given at the Gaiety Theatre on March 28, 1883, when Miss Wallis was the Imogen, and Willard made a great hit as Iachimo. Jack Barnes played Leonatus Posthumous, while George Alexander was the Guidevins.

It was as Pisanio in Cymbeline about 1857 that Mr. Irving made one of his earliest hits, and it was the means of his obtaining his first Liverpool engagement. Next September Mr. Irving will celebrate his fortieth year on the stage, his first appearance having been made at the Lyceum Theatre, Sunderland, on Sept. 28, 1856, when he played the Duc D'Orleans in Richelieu, and a Cook in an extravaganza. Sam Johnson, of his present company, and Willie Edouin were in the bill the same evening.

ANOTHER AMERICAN PLAY.

Stimulated by their first success in collaboration, Jerome Eddy and Alice E. Ives have begun work on another new American play. It is to be called 1776, and will treat of New England life during the troublous times of the Revolution. They expect to have the play finished by October, and a prominent manager has already given the authors his assurance to produce it if it justifies its present promise of success.

IRVING'S SON AS HAMLET.

Sir Henry's son, H. B. Irving, appeared a short time ago as Hamlet at the Shakespeare Memorial Theatre, Stratford-on-Avon. Of his performance George Bernard Shaw says in the London *Saturday Review*:

"H. B. Irving is in the full flood of that Shakespearean enthusiasm which exalts the bard so far above common sense that any prosaic suiting of the action to the word and the word to the action seems to be a degradation of his genius to what Nicholas Rowe called 'a mere light of reason.' Mr. Irving gave us the closet scene from Hamlet. He entered, surcharged with Fate, and instead of Hamlet's sharp, dry 'Now, mother: what's the matter?' followed by his reply to her affected, 'Thou hast thy father much offended,' with the purposely blunt, 'Mother, you have my father much offended,' gave us a most tragic edition of the conversation, with the yous altered to thous, and an agitated slip or two to enhance the effect. When he lifted the arras and found that he had killed Pollonius instead of the king he betrayed not the smallest surprise, but said, in a superior tone, 'Thou wretched, rash, and intruding fool, farewell!' much as if he were dismissing a deservedly and quiet intentionally flogged schoolboy. He was resolved to make an effort by seizing the queen and throwing her down on the floor, and the moment he selected was in the middle of the following passage:

> At your age
> The heyday in the blood is tame: it's humble,
> And waits upon the judgment: and what judgment
> Would step from this to this?

"The queen was floored after the phrase 'and waits upon the judgment,' showing that at Mr. Irving's age the heyday in the blood does not wait upon the judgment, but has its fling (literally) regardless of reason. The only dramatic profit from this proceeding was the point given to the ghost's 'But see! amazement on thy mother sits.' Nevertheless, the performance, nonsensical as it was, was not ridiculous. Mr. Irving is not altogether unsuccessful in his attempts to be tragic and to make effects. To be abstractly and irrelevantly tragic; to brandish a sword; to discourse in blank verse; to stagger and fall and hurl frail heroines away, is just as absurd in Hamlet, if done at the wrong moment, as it would be in Box and Cox. There are people so unfit for the stage that they could not do these things even at the right moment without making the audience laugh. That is not Mr. Irving's case. When he learns what to do and when to do it, he will not be at a loss as to how to do it."

DRAMATIC STUDIES' NINTH NUMBER.

The ninth number of "Dramatic Studies," the organ of the American Academy of the Dramatic Arts, has made its appearance under date of the present month. It is largely a review of data contained in previous issues now out of print, but gives as well the annual report of President Franklin H. Sargent concerning the twelfth year of the Academy, a most encouraging document; George Fawcett's autobiography, and copies of address by prominent players at the closing exercises. The present graduates are Lee Bernheim, Louisville, Ky.; Albert Brown, Worcester, Mass.; L. J. Fuller, Halifax, N. S.; Darwin Rudd, Syracuse, N. Y.; Mary Emerson, Arlington, Mass.; Helen Keating, Glens Falls, N. Y.; Jessie Mackaye, St. Louis, Mo., and Maie Tunison, Woodcliffe, N. Y. The following were selected from the junior class to form the senior company next year: Florence Kahn, Memphis, Tenn.; F. Garrett Lewis, Oswego, N. Y.; Winifred Bonnewitz, Indianapolis, Ind.; James C. Stephenson, Covington, Ky.; Mabel Lorraine Roebuck, Bergen Point, N. J.; Willis W. Memminger, Charleston, S. C.; Edith M. Barker, Pittsfield, Mass.; Peter Hartman, Jr., New York city; Mary Scorah, Urbana, O.; Lillian Meyer, St. Louis, Mo., and Marie Hartcorn, Indianapolis, Ind.

EMPIRE STUDENTS CLOSE THE TERM.

DARIUS.

A comedy by George Moore (first presentation).

William Smith	Franklin Hill
Arthur Dacre	John Schwarer
Judge Evergreen	Byron Ongley
Poole	Henry T. Harrison
Rose	Margaret Morrow
Helen Vincent	Sara Young
Mrs. Vincent	Ruth Ward

HER POINT OF VIEW.

A comedietta, by Grant Stewart (first presentation).

Jack Somers, M.D.	Grant Stewart
Rosie Somers	Anna May Cooper
Charlie Sprague, M. D.	David Valencourt
Mary	Blanche Atherly

THE WIFE OF WILLOUGHBY.

A Romance, by Helen Bogart and Theodore Burt Sayre.

Sir Jasper Willoughby	Franklin Hill
Master Gerald Trevor	Charles G. Stevens
Captain Richard Berkeley	Byron Ongley
Humphrey	Henry T. Harrison
Lady Isabel	Eleanor Browning

The fifth and final exhibition of the Empire Theatre Dramatic School, for the term of 1895-96, was held, under the direction of Nelson Wheatcroft, in the Empire Theatre, Thursday afternoon, the playhouse being crowded by the friends of the students. Mr. Wheatcroft prefaced the programme with a pleasant little speech, thanking the audience in advance for their kindly encouragement and appreciation. Two new plays were presented, and The Wife of Willoughby, the clever romance by Helen Bogart and Theo. Burt Sayre, which won hearty approval when formerly given by the Students, was repeated by request. The first of the new pieces was a bright comedy in one act by George Moore, entitled Darius, which tells the story of William Smith, a popular author whose pen name is "Darius," and who keeps his real identity secret even from his wife. The wife, following the social fad for "Darius," falls in love with the anonymous author, and manages to send him letters. Finally, the author husband undeceives her, and she promises to love him alone in future. The play was capably acted.

Grant Stewart, of the Heart of Maryland, consented to appear in the leading part in his exceedingly clever comedietta, Her Point of View, and his admirable performance was ably seconded by Anna May Cooper. Her Point of View is brimful of bright lines and timely allusions. It depicts the rebellion of an easy-going doctor whose pretty wife has gone in for women's clubs, with the inevitable neglect of domestic life. A friend suggests that the doctor set out upon a similar career, and he accordingly makes his wife imagine that he is letting his practice go to the dogs while he prepares a lecture about "Every Man His Own Doctor." The wife capitulates and tears up her lecture upon "Keeping House on $10 a Week." Mr. Stewart and Miss Cooper were delightful in the principal parts, and David Valencourt and Blanche Atherly sustained the minor roles creditably. The piece won four curtain calls.

The Wife of Willoughby was as thoroughly enjoyable as when first produced, every member of the cast deserving unstinted praise, and the young authors meriting the greatest encouragement.

ALICE J. SHAW

TRILBY CONQUERS AUSTRALIA.

The American company, Reuben Fax, Hubert Carr, Charles Canfield, George Webster, E. W. Morrison, George H. Trader, Edith Crane, Jennie Reiffarth, and Camille Cleveland opened at the Melbourne Princess Theatre, April 6. Local newspapers, just received, record a memorable triumph for our players, the antipodean critics unanimously pronouncing the production a distinguished achievement in every particular, and waxing most enthusiastic about the Svengali of Reuben Fax and Edith Crane's Trilby.

☞ *Don't make mistake in booking Johnstown, Pa. Johnstown Opera House, best house.*

ANOTHER HARD-LUCK STORY.

Kirkland Calhoun, stage manager of the late unfortunate Hubert Wilke Opera company, which recently came to grief in Halifax, returned to this city last week.

"Some of the poor chorus people," he said, "are still in the Haligonian city unable to get away. Their condition is hopeless and pitiful and the sharp witted ones are doing their utmost to get out of the place by some hook or crook. One clever youngster managed to accumulate wealth enough to buy his passage home. He then made a deal with the landlord who held his trunk so as to get possession of the key. He lost no time in arraying himself in all the clothes he could carry on his back and then stowed the balance in the trunk of a more fortunate friend. After nailing the empty trunk to the floor, he called in the landlord and told him with a great show of frankness that he had no hope of settling the bill. 'Would the landlord be good enough to accept the trunk—his only possession—in liquidating his account?' The landlord looked at the actor sceptically, but after taking hold of the strap and finding it impossible to lift the trunk he came to the conclusion that it must be full. So he gave the actor a signed receipt and the diplomatic Thespian lost no time in boarding the first boat for home, sweet home."

All of the company who have succeeded in reaching New York are strong in the belief that Halifax's geographical limits are not far from the torrid realms of King Pluto.

BLANEY'S LATEST PLAY.

Charles E. Blaney, the author of several successful pieces, has written what he believes to be his best play, A Boy Wanted, for his brother, Harry Clay Blaney. The Boy will be the character familiar at Coney Island and other like resorts, born and bred a New York boy, whose chief occupation is that of a "capper" for any cheap hotel, a red lemonade stand or a package of peanuts. The scenes will show a famous New York resort, with everything on exhibition from the kinetoscope to the nickel-in-the-slot machine, giving true pictures of the various people who visit such a place and illustrating how they are separated from their money by this famous character known to fame as the "capper." The plot and the scene in which it is presented give ample opportunity for comedy, burlesque, operatic comedy and pantomime, and Mr. Blaney claims that he has a little of each. More scenery and effects than are usually used for such a production will be carried, and the company is to be the strongest and largest this young author has yet brought together, playing only first-class houses in the large cities. Mr. Blaney says he will have two novel mechanical effects never before used on the stage, which he believes will create a sensation. His last season's success, A Baggage Check, said to have been his largest money winner, will go out as usual early in August stronger than ever, with everything new and up-to-date. Mr. Blaney's booking offices are located at 1368 Broadway, under the management of W. S. Butterfield.

"PROPS."

Stage properties to be destroyed at each performance do not ordinarily involve any great expense to the manager. A meal made up of colored water, which passes for wine, and a fake turkey stuffed with hair does not drain the box-office to any alarming extent. Yet in cases where realism could not be successfully counterfeited the manager is often put to considerable expense supplying real food, furniture or china, as the case may be, to be destroyed by the performers on his stage. The demolition of all the furniture in a certain scene in The Weavers, as presented at the Irving Place Theatre recently, is a case in point. This little bit of realism cost the manager a pretty penny each night. Even on the vaudeville stage, where the performer and not the manager must foot the bill for vegetables or other articles eaten or demolished the expense involved is often very great. For several years the German comedians, Weber and Fields, have been doing their "fiddle trick" as an encore. A violin is borrowed from the orchestra leader; the comedians get into a fight, and Fields smashes the instrument over Weber's head, and breaks it into a thousand pieces. It is all very funny, and the smashing of the violin always creates much laughter. But even the cheapest violins cost money, and the ones Weber and Fields use cost them $1 25 each when purchased by the gross. So in a season, violins alone cost these comedians upwards of $500. Sandow utterly destroys the usefulness of a dozen packs of playing cards at each performance, while Boney, the clown of George Lockhart's elephants, has broken over 15,000 dinner plates during the past ten years.

M'CORMICK WILL MANAGE THE BROADWAY.

On Tuesday the much-discussed Broadway Theatre deal was consummated. Manager T. H. French disposed of his interest in the theatre to Elliott Zbrowski and Andrew H. McCormick was elected president of the Broadway Theatre company and manager of the theatre. Mr. McCormick has been the personal representative of the Zbrowski interests ever since the theatre has been in existence.

"I simply succeed Mr. French," said Mr. McCormick when consulted by a MIRROR man about the deal.

"Will there be any change in the policy of the house?"

"None whatever. The adaptability of the theatre for the style of entertainment that has prevailed there since it was built is unquestioned. As heretofore the house will be chiefly devoted to refined light opera."

THE HEGIRA CONTINUES.

The hegira to Europe has now set in strong, and every steamship line finds active patronage from theatrical people. Among the cabin passengers on the *Paris*, which sailed last Wednesday, were Mrs. Max Bleiman and daughter, Henry Miller, Maurice Farroa, Lawrence D'Orsay, the Twin Sisters Abbott, Mrs. Frances Abbott, Agnes Miller, Marshall Wilder, Signor Perugini, Miss Nixon, Cissy O'Neil and several chorus members of The Artist's Model company.

REDUCED RATES TO ST. LOUIS.

The Republican National Convention will meet in St. Louis June 16. For this occasion the B. & O. R. R. Co. will sell Excursion Tickets from all stations on its line East of the Ohio River for all trains June 12 to 15, inclusive, valid for return passage until June 21, at one fare for the round trip.

The Baltimore & Ohio is a direct line to St. Louis, running two solid vestibuled fast express trains with through Pullman Sleeping Cars attached every day in the year.

For rates and other information apply to nearest B. & O. Ticket Agent.

IN OTHER CITIES.

PROVIDENCE.

The season of 95-96 is nearing a close in this city, and inside of the next ten days our two leading theatres will be dark till Fall. Keith's Opera House was the first to fall in line and closed 16. Business at this house has been phenomenally large, and the season just closed has been the best the house has enjoyed in years. The attractions have been excellent, and we are promised still better next season. The regular season at the Providence Opera House will close 20, but the house will be opened two or three times during the month for local attractions.

The Great Northwest was produced at Keith's Opera House 11-16 and despite the warm weather and lateness of the season, drew very good houses. It is a well constructed play, has good clean comedy and abounds in stirring and realistic scenes. The presenting co. was a good one and was headed by William Courtleigh, who made a big hit here a few weeks ago in Northern Lights. He was seen this time in the role of Cap Sheaf and he gave a splendid performance considering that the character did not suit his ability. Minnie Dupree won the admiration of all by her bright work in the soubrette role of Nubbins. It is always a pleasure to see this dainty little woman, and she carried off a large share of the honors. Emmet Corrigan, Frank Kendrick, and Frances Drake deserve special mention also. The scenery and stage settings were very elaborate.

For the first half of the week 11 Trilby was revived at the Providence Opera House and played to very small business. The company was headed by Marion Gray as Trilby and Edwin Brandt as Svengali, and, as a whole, was quite inferior to anything we have seen the past season. The Old Homestead, with George W. Wilson as Joshua Whitcomb, opened to a good house 14 for the balance of the week. Frank Danie's in The Wizard of the Nile 18-20.

Business continues fair at Lothrop's Opera House. The bill for the week 11-16 was Uncle Tom's Cabin, presented by the Stock co., with Harry Leighton, Fannie Bernhard, James E. McElroy, John Phillips and Susie Howard in the leading roles. Katherine Rober co. in Camille and Fanchon 18-23.

Sousa's Band under the local management of D. W. Reeves, gave two concerts at Infantry Hall 13 which were largely attended and greatly enjoyed. The soloists were Minnie Tracey and Myrta French, sopranos, Arthur Pryor trombone, and Sig. Simone Manitia, euphonium.

Jerome Powers of the Gilhooly's Abroad co. is at his home in this city for the Summer. He has been re-engaged with the same co. for next season.

Manager J. T. Fynes, of Keith's Opera House, was in New York a portion of last week on business. While Keith's Opera House remains closed this Summer, Mr. Fynes will divide his time between Boston, New York and Philadelphia "helping out" the resident managers of the Keith theatres in those cities.

The fifteenth annual benefit of Providence Lodge No. 14 B. P. O. Elks, was held in Keith's Opera House, afternoon of 15 and attended by a large audience. The programme was furnished by Ward and Trautz, Excelsior Mandolin and Guitar Club, May Handy, Harry Wilson, Professor Pettine, Reeves' American Band, Dudley Prescott, Richard Golden, Fred L. Martin, William R. Lane, Providence Ladies' Orchestra, Powers Brothers, Handy Sisters, Professor Josselyn, James Macy, James McElroy, John Phillips, Frank Walsh, Mr. and Mrs. Harry Leighton and the Pawtucket Juvenile Orchestra.

Herbert Hall Winslow and Will R. Wilson, authors of The Great Northwest, were in town during the week 11 noting the weak places in their big production, with a view to making it better in every way for next season. The play was very favorably received here both by press and public.

James K. Keane is in town for the Summer, having closed as stage manager of the Grand Opera House, Boston.

The Great Northwest closed its season in this city 16.

HOWARD C. RIPLEY.

JERSEY CITY.

The fifth annual benefit of Jersey City Lodge of Elks took place at the Academy of Music 11, afternoon and evening. The afternoon performance was given by the children of the stage, under the direction of E. L. Fernandez. Appearing were Johnny McKeever, Baby Lil, Baby Ruby, Nanon Fowler and Baby Parker, Gertie Carlisle and Sadie Fox. The performance was good but too short. The evening performance was provided by Mr. and Mrs. Ross Whytal and their fine co. in For Fair Virginia. The play and co. gave the best of satisfaction. John W. Kelly, the rolling-mill man, was billed to appear at both performances, but failed to "get there." The souvenir programme was a beauty.

The next season at the Academy of Music will commence Sept. 7.

The Private Secretary co., which began a three nights' engagement at the Lyric Theatre, Hoboken, 11, went to the wall 12 after the performance, and there was no matinee or evening performance 13. Salaries were behind, and the trouble commenced on the opening night, when demands were made on the box-office. Two members received money, and this caused dissention on the second night. Manager Hartz agreed to let the members of the co. have their share of the receipts, but it amounted to very little. Another guarantee was wanted for the matinee 13, but Mr. Hartz drew the line, and concluded to close the house.

Bob Hunting's Circus is due here the latter part of this month.

Manager George Hartz, of the Tyric Theatre, Hoboken, is up for a testimonial 14. Robert Hilliard and co. will appear in Lost—24 Hours.

With the close of The Old Homestead co. engagement at the Lyric Theatre, Hoboken, 16, ends the season, and with it also ends George Hartz's management of the house. Mr. Hartz assumed control of the house on Decoration Day, last year. During the Summer he made many needed improvements, both in the exterior and interior of the theatre, and he has given to the Hoboken theatregoers as fine a line of attractions as any combination house in the country. Mr. Hartz has made many warm friends during his short stay in Hoboken, and his departure is to be regretted. William H. Black will manage the house next season. Mr. Black has been Mr. Hartz's representative and treasurer the past season, and is in a position to know just what the patrons of the house want. A few changes will be made in the house during the Summer vacation.

Julius Magnus, who is to manage Russ Whytal next season, was a visitor here 11, and enjoyed the performance of For Fair Virginia.

Representative William Black, Stage Machinist Mohn and Advertising Agent Cook are arranging for a benefit at the Lyric Theatre, Hoboken, 28.

WALTER C. SMITH.

DETROIT.

Curiosity to see Stuart Robson's latest offering—which has a guarantee of superiority in the comedy line by the mere connection of his name with it—coupled with a desire to see this comedian in whatever he may play, enticed many people to the Detroit Opera House this week despite the heat and the alluring attraction offered in outdoor recreation. His engagement was a short one, opening Monday (11) and closing Wednesday. Mrs. Ponderbury's Past was the bill the first two evenings and at the Wednesday matinee, while The Henrietta was given at the closing performance. The latter play, of course, is well known here, so that the chief interest in the engagement centred in Mrs. Ponderbury's Past.

As Mathew Ponderbury Mr. Robson has found, so some of the critics believe, one of the best vehicles he ever employed for the ventilation of his happy gifts. The story of the play is absurd, and the character in it which Mr. Robson delineates is not only absurd but off the stage would be positively repellent. That he creates laughter in his portrayal of it is about as great a tribute to his power in that direction as could be paid. Leaving aside the general trend of the story and the weakness of the characters assumed, and analyzing what is left, the conclusion would be reached that the success of the piece is evidently due to a certain brightness in the dialogue and to the ridiculous situations in which the plot involves the players, not forgetting the fact of Mr. Robson's well-known ability to make things "go" and the excellent support which was afforded him in the following cast: Henrietta Vaders as Mrs. Ponderbury, Benjamin Howard as the young artist, Carrie Radcliffe as the music hall singer, Fanchon Campbell as Ethel, Frank Monroe as Hyacinth Grayling, Theodore Hamilton as Captain John Rumford, John L. Wooderson as the mayor, and John Webster, Jr., as Colonel Aversnack.

Whitney's is the only other theatre open in the city this week, and the current play at that house is A Baggage Check. It opened 10 and will run all week with the usual matinees. The plot of the piece, if there is any, simply affords an opportunity for the introduction of numerous bright bits of farce comedy and good specialties by the following well known and good players in their line: James T. Kelly, Charles Morgan, W. J. Sully, James T. Marcus, Louis Martinetti, Lida Clarke, Lizzie Melrose, the Nicholas Sisters, and others.

Side Tracked will follow A Baggage Check at Whitney's.

The stage of the Detroit Opera House will be given over to The Gay Parisians the latter part of the week, beginning Thursday evening 14.

The sale of seats begins Friday, 15, for The Rivals, the big all-around star attraction which makes a one-night stand in Detroit 21. The prices of seats for the occasion ranges from $5 to $1.50.

KIMBALL.

ST. PAUL.

At the Metropolitan Opera House, Hoyt's A Texas Steer was presented by a clever co., under the direction of Manager G. H. Schuetz 7-9, to good and fair houses during a spell of extreme hot weather. There has been several changes made in the cast since their last visit here in November. The Maverick Brander of Charles Allison was an excellent portrayal of the part that met with favor. Charlotte Crane was very pleasing in the role of Bossy. Wallace Jackson does good work as Brassy Gall. Lizzie Du Roy as Mrs. Brander, Edna Elsmore as Mrs. Major Campbell, Lillian Dane as Dixie Style, deserve favorable mention. The performance gave general satisfaction. The co. closed their season 9.

James O'Neill, supported by an excellent co., under the management of William F. Connor, presented Monte Cristo, The Courier of Lyons, and Virginius 10-15. Despite the inclement weather, there was a good attendance and appreciative audiences. Mr. O'Neill's Virginius is a strong and masterly performance, and an admirable portrayal of the part. Mr. O'Neill's resonant, melodious voice was heard with good effect in his exquisite reading of the lines that were a delight to the ear, and won for him the favor of his auditors in demonstrative applause and repeated curtain calls. William H. Pascoe's Icilius was a praiseworthy piece of acting. Hallett Thompson was excellent as Auppius Claudius. Florence Rockwood was a charming Virginia, and displayed much depth of feeling in the more harrowing passages. Kate Fletcher was excellent as Servia. The performance was an artistic success. The Courier of Lyons was presented by an excellent cast and the play took well. Mr. O'Neill's admirable portrayal of the dual role of Joseph Lesurgues and Dubosc was an artistic piece of work that kept the audience interested, and elicited hearty applause. Monte Cristo was well cast. Mr. O'Neill was strong and effective in the dual role of Edmond Dantes and Count of Monte Cristo. Kate Fletcher's Carconte was a strong characterization. Clara Schumann's Ladies Orchestra 14-17 will close the regular season at the Metropolitan.

At Litt's Grand Opera House J. C. Lewis and his co. presented Si Plunkard 7-9 to fair business. Mr. Lewis in the title role represents the down East farmer in his own peculiar style, and is the central figure throughout the play. The characters were fittingly cast for the play. La Petite Freddy does a very good specialty. Stella Blair, Minnie Bernard and Grace Whitney do good work in their roles, also Frank Camp and Knox G. Wilson. Perry, the hypnotist, holds the boards 10-16, opening to a good house. Mr. Perry interested and entertained a large audience for over two hours and a half and gave an excellent exhibition of the power of hypnotism that pleased the audience. The rock-breaking tests were a feature, and many of the tricks are very interesting. This engagement will close the regular season at the Grand.

Mozart Hall will be opened 17 for the Summer season by a stock co. from St. Louis. The sensational drama, The Midnight Flood, will be presented by a co. of clever artists.

Manager G. H. Schmeltz of Hoyt's A Texas Steer co. says that this has been the longest season but one that the co. has been out—Sept. 9, 1895, to May 9, 1896, and they have done an excellent business. Mr. Wagner will take the play out next season.

The stage mechanical corps of the Grand will spend the Summer at Lake Vadness.

Manager William F. Connor of James O'Neill co. and Manager G. H. Schmeltz of A Texas Steer co. have made a host of friends during their visits to St. Paul.

The concert given by Emile Onet at Conover Hall 12 drew a good attendance and was an artistic success. A very interesting feature was the St. Paul debut of Eunice Clark-Drake, who possesses a voice of exceptional sweetness, flexibility and power.

William F. Connor, James O'Neill's manager, who has been in the city several days, is at loggerheads with Cal Stone, of the Northern Pacific Railroad. It appears that Mr. Connor purchased a mountain goat in Montana to send to New York, and wired Cal Stone for a permit to allow the goat to ride in the baggage car. Upon reaching St. Paul it was discovered that the goat had eaten the tires of two bicycles and had made an elegant finish of the cork handles. The owners of the wheels entered a claim against the road for $92, and holds Cal Stone responsible. Mr. Stone has handed the claim to Mr. Connor, who in turn has entered a counter-claim for the loss of the goat. The case is pending.

GEORGE H COLGRAVE.

KANSAS CITY.

The opening of the Summer season of the stock co. at the Auditorium, under the management of W. F. Bland, 11, was a brilliant event. The audience was large and appreciative, and liberal with its applause, and the performance was a remarkably strong one, compared to what has heretofore been considered satisfactory during the Summer season. The play selected for the opening bill was the new American play Benedict Arnold, which like most costume and military plays, afforded great scope for pleasing the eye with strong and effective stage pictures. The title role afforded Henry Jewett full opportunity for the display of his talents and he filled the part to the utmost satisfaction, giving it a vigorous interpretation that stamped his acting as that of an artist, and proved conclusively his ability to comprehend and delineate the various phases of this interesting and forceful character. His performances in other roles will now be looked forward to with great interest. Thomas Coleman also appeared to splendid advantage as the courageous soldier and lover, winning his audience, as well as his promotion and sweetheart. Frances Hastings as Peggie Shippen, afterwards the wife of Benedict Arnold, also made a decidedly strong impression, and made the character a companion piece to the leading one. She was thoroughly natural and convincing, and in the denunciation scene she, as well as Mr. Jewett, deserved the several curtain-calls which were demanded. Daisy Lovering as Dorothy Mayhew proved one of the sweetest and most thoroughly pleasing ingenues that has been seen here. Her charming manners and the infinite shading of her elocution, together with very pretty dressing and the air of thorough refinement, made her at once a favorite. Among others of the co. who deserve special mention were Frank F. Smiles, Walter Walker, Arthur B. Price, Frederic Kent, F. M. Paget, Henry Doughty and E. L. Duane. Rose Eytinge is also a member of the co., but was not included in this week's bill. The engagement is for eight weeks, and as the prices are moderate, with such an excellent co. it should prove a pecuniary success. John P. Slocum, who is booking the house for next season, has already secured a strong list of attractions. He was in the city 9, and has just returned to New York.

Ada Rehan, supported by Augustin Daly's co., appeared at the Coates 11 as Katherine in The Taming of the Shrew. It is needless to say that the performance was an artistic one and thoroughly enjoyed by an immense audience, which packed every part of the house. The acting of the star was incomparable, and the support afforded was splendid. John Craig as Petruchio gave a fine performance and was warmly received by his many admirers, who remembered him from last Summer's stock co.'s engagement. Charles Lewis and Mrs. Gilbert also came in for their share of applause. The entire mounting and costuming of the piece were magnificent. The only fault with the engagement was its brevity. John Drew is booked for June 4-6, when he will present Little Christopher and The Squire of Dames.

M. B. Curtis has resurrected Sam'l of Posen, and presented it at the Grand 10-16. His special talent for the character makes it one of considerable amusement, and he gave good satisfaction. Business was fair. The Wicklow Postman 17-23.

The two weeks' season of the Woodward Theatre co. at the Ninth Street Opera House was abandoned at the close of the first week 9 for lack of patronage. The house is, therefore, closed for the balance of the season.

The stock co. at the Gilliss presented The Sea of Ice 10-16 to light audiences.

Managers Hudson and Judah, of the Grand Opera House, have contracted to spend considerable money in improvements as soon as the season closes. New scenery and a new drop curtain will be provided, part of the interior will be remodeled and a general repainting and repairing will be inaugurated.

FRANK B WILCOX.

LOUISVILLE.

Phil and Nettie Peters appeared at the Avenue week commencing 11 in their familiar play, Old Soldier, which gives each an excellent opportunity for displaying their abilities in their particular line. The engagement was especially interesting from the fact that a portion of the proceeds of the week was for the benefit of the employes at the Avenue, who are deservedly popular through their uniform courtesy shown the amusement public. The engagement was a successful one.

Nillson's Aerial Ballet co. filled a satisfactory week at the New Buckingham, closing their engagement 16, which brings the season at this house to an end. Colonel Savage takes his annual benefit 18 and it is needless to say that the house will be crowded to the doors.

The amusement event of the year, and possibly for years to come, occurred 12 at the Auditorium, when The Rivals was presented with Mrs. Drew, Julia Marlowe-Taber, Fannie Rice, Joseph Jefferson, W. H. Crane, Nat Goodwin, Francis Wilson, and the Hollands in the cast. There were 3,800 people present, comprising the beauty and intelligence of Louisville and the surrounding country. The audience in itself was a thing of beauty, and taken in connection with the marvelous cast and the magnificent manner in which the play was staged and performed the occasion was a notable one indeed. The reception accorded the various performers was most cordial, and the enthusiasm culminated in a series of curtain calls at the close of the second act, and had a fitting finale when the veteran Jefferson was literally compelled through the manifest appreciation of the efforts of himself and companion players to make acknowledgment in a speech, which was done in the graceful manner for which the comedian is noted. The memory of the presentation of The Rivals at the Auditorium will remain long with those who were fortunate enough to see the performance.

Dr. Carver's open air performance drew about 1,500 people to the Fair Grounds 10. The act of the diving horse and the various feats of marksmanship, wild riding, etc., pleased the persons present.

Buffalo Bill's Wild West Show was given here to two immense audiences 13, 14. The street parade was something remarkable in itself, and it is questionable if there is a person in the city who did not at least see this feature of the show.

Ellen Beach Yaw gave a concert at the Auditorium 13, assisted by Miss Day, pianist, and Maximillian Dick, violin virtuoso. Miss Yaw has a phenomenal voice, and her engagement was properly appreciated.

Plunkett Greene will sing here on the occasion of the entertainment to be given by the High School Alumnæ.

Thomas Cook has closed his season with Louis James, and will spend the Summer with his home people, unless contemplated arrangements whereby he will be a member of a stock co. in the White Mountains are carried out. Mr. Cook had a successful year with Mr. James and has been engaged by the tragedian for the season of 1896-97 playing a more important line of parts.

The various railroads ran special trains to this city on account of The Rivals at the Auditorium, and carried large numbers of people.

Kitty Cheatman occupied a box at the Auditorium upon the occasion of the Rivals engagement and was a conspicuous figure in the eye of the audience. She was most generous in her applause of her former Casino professional associate, Francis Wilson, who by the way made a very decided hit in the small part of David.

Manager Quilp, of the Auditorium, announces that by virtue of arrangements recently made, the theatre will be more continuously open in the 1896-97 season and thereafter than has been the case in the past although "For Great Attractions Only," will remain the motto of the house. A season of grand opera with the Abbey and Grau co. is promised in the Spring and numerous attractions of the Irving, Bernhardt, The Rivals Calibre will follow.

CHARLES D. CLARKE.

BUFFALO.

Things theatrical are on the wane. We have had a touch of hot weather, and the result has been to send Buffalo people to their Summer homes on the lake shore or the river, or else farther East to the coast. Others are leaving for a Summer across the sea, and the result of this exodus has been detrimental to the theatres.

Sarah Bernhardt packed the Star Theatre 13, presenting Izeyl with her own co. The great actress has not been seen in Buffalo before for four years, and she received an ovation. During the performance she received six curtain calls. She played to one of the most brilliant houses of the season.

The Irving Place Theatre co., of New York, under the direction of Heinrich Conreid, gave two performances at the Star week of 11, presenting Nachruhm and Der Raub der Sabinerinnen. Both were well received. The audience at both performances was largely German. The Irving Place Theatre co. is a fine organization, and deserved better house, but, with the mercury on the upward stretch, small houses seem likely to continue.

A deviation from this rule, however, bids fair to take place 25, when The Rivals with the star cast will be seen at Music Hall for a single performance. Sale of seats opens 18.

At the Lyceum Theatre A Green Goods Man, under the management of W. E. Gorman, played to fairly good houses week of 11. The farce is unmistakably funny and was well received. The co. closed its season in Buffalo. Charles A. Gardner in his great romantic success Fatherland will be at the Lyceum week of 18. The Lyceum supplementary season is proving a success. It is expected that the popular-priced house will close 30.

Semi-officially it has been announced that the Wilbur Opera co. will play a Summer engagement in this city.

Manager Robinson of the Lyceum is contemplating a season of Summer opera.

Music Hall has been filled all the week with throngs of people in attendance upon a fair for the benefit of the Working Boys' Home, one of the most popular charitable institutions in the city.

Sousa's Band will be at Music Hall 29-30. This will close the season at the house, when work will be immediately begun in remodeling the present building into a modern, handsome opera house. It is expected that it will take four months to make the improvements.

John E. Schoeffel of New York was in Buffalo 13.

MARIAN DE FOREST.

OMAHA.

At the Creighton Theatre, Murray and Mack in their noisy comedy, Finnigan's Ball, to average business, were well received 10, 11. Ada Rehan, supported by the Daly co., gave a magnificent presentation of The Taming of the Shrew to a splendid audience 12. This proved the dramatic event of the season, and the most disagreeable of Shakespeare's comedies has never before been so perfectly staged in Omaha. Ezra Kendall 24-27; John Drew 28-30.

At Boyd's Theatre, Peter F. Dailey, supported by a good comedy co., to fair business 10-12. Mr. Dailey is always amusing and The Night Clerk gives him abundant opportunity for the display of his ready wit. Jennie Yeamans, the Olympia Quartette, and the pretty girls all come in for a large share of the generous applause that was accorded. Rhea 17-19; Sam'l of Posen 24-26.

The Creighton Music Hall, which is under the management of and adjoins the Creighton Theatre, opened 9, and turned away scores of people. Leroy and Clayton, the Brothers Diantas, Leola Mitchell and Truly Shattuck furnish the amusement this week. The hall will remain open as a vaudeville resort until June 1, when the Creighton Roof-Garden will be completed and run as a continuous performance resort with first-class vaudeville attractions.

The Augustin Daly co. jumped from Omaha to San Francisco, and the Peter F. Dailey co. have leaped from San Francisco to Omaha.

Manager Burgess is now on his way to New York to complete his bookings for next season.

RINGWALT.

TOLEDO.

Our old-time friend Neil Burgess made his first appearance here 7 in eight years, giving us one night of The County Fair at the Valentine. Cold Molasses and an all-around good co. were with Burgess, and a good-sized house seemed to enjoy the performance.

About 150 students from Ann Arbor invaded the city 9 and gave a performance of Julius Cæsar to a $76 house. In justice to the boys it must be said that they gave a very creditable presentation. The mob especially was enthusiastic and demonstrative enough to have inspired the greatest tragedian.

Frohman's co., headed by W. J. Ferguson and Amy Busby, in The Gay Parisians, to slim houses 12, 13. It was a most enjoyable comedy, and in the regular season would have packed the house.

At the People's, Ida Van Cortland and co. are doing repertoire to poor business week ending 16.

Ringling Brothers are this season sustaining the reputation of last of having one of the best circuses on the road. Two packed tents witnessed the performances.

C. M. EDSON.

MINNEAPOLIS.

Clara Schuman's Ladies' Orchestra, at the Metropolitan for the first half of the week of 10, is drawing large audiences at each performance. The ladies have a perfection of execution which would do credit to most any of our most noted male artists.

For the final attraction of the regular season, the Metropolitan will present James O'Neill who will begin an engagement at that house 14, presenting Monte Cristo.

The Metropolitan will have a special dramatic event of importance after the close of the regular season, in the appearance of Richard Mansfield who is billed for four performances during the week of June 8.

This week at the Bijou will appear two attractions of interest. The first half of the week, which commenced with a Sunday matinee, is occupied by Mr. O'Rourke in The Wicklow Postman. This is the first appearance of The Wicklow Postman in this city and to say that it was favorably received would be expressing it very lightly. Mr. O'Rourke, aside from his grace and stage ability, has been blessed with a splendid voice which he uses to excellent advantage in a number of pretty songs. The contingent of actors assisting Mr. O'Rourke is composed of some very clever artists and the performance, as a whole, is complete in every particular.

Commencing next Thursday night at the Bijou and for the last half of the week will be seen J. C. Lewis in Si Plunkard.

B. J. ALLEN.

STATE OF OHIO, CITY OF TOLEDO, } ss.
LUCAS COUNTY.

FRANK J. CHENEY makes oath that he is the senior partner of the firm of F. J. CHENEY & CO., doing business in the City of Toledo, County and State aforesaid, and that said firm will pay the sum of ONE HUNDRED DOLLARS for each and every case of Catarrh that cannot be cured by the use of HALL'S CATARRH CURE.

FRANK J. CHENEY.

Sworn to before me and subscribed in my presence, this 6th day of December, A. D. 1886.

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CORRESPONDENCE.

ALABAMA.

TUSCALOOSA.—ACADEMY OF MUSIC (Bra'y and Miller, managers): Little Lord Fauntleroy by local talent 8 to capacity of the house. The gifted little Bessy Lench again distinguished herself in the role of Fauntleroy.

ARKANSAS.

PORT SMITH.—GRAND OPERA HOUSE (J. C. Murta, manager): Spooner Dramatic co. 4 and week. The co. is one of the best in repertoire that has ever visited this city, and was greeted nightly by full houses. ITEM: Stella Zanone, who was a member of Frohman's The Foundling co. the past season, is in the city and will spend the Summer with relatives.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher manager): The Chimes of Normandy was presented by local talent for the Elks' benefit to packed houses 1, 2. Richard Mansfield in Dr. Jekyll and Mr. Hyde and Beau Brummell did a fair business 4, 5.

STOCKTON.—YOSEMITE THEATRE (Adams and Newell, managers): Henderson and Royle's Friends and Captain Impudence did big business 5, 6. Hopkins' Transoceanic Specialty co. 13; Richard Mansfield 14. ==AVON THEATRE (Simpson Brothers, managers and proprietors): No bookings.

OAKLAND.—MACDONOUGH THEATRE: Roland Reed and co. in The Politician to fair business; balance of the week The Zanzies in their mysterious phenomena and spirit illusions to good business at popular prices. Richard Mansfield 11, 12; Hopkins' Transoceanic Specialty co. 14; Primrose and West's Minstrels 18-20; Eddie Foy 25. ==OAKLAND THEATRE (J. J. Collins, manager): The Octoroon week beginning 27. Norval McGregor as Wahnotee and George Hermance as Old Pete made hits. Coming: Prof. D. M. Bristol's Equestriculum.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, manager): Bristol's Horse Show April 21, 25 to fair business. Rose Stillman co. in repertoire 4-10 to good business. Hoyt's Trip to Chinatown 11; Zanzic's White Mahatma 12-18.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Richard Mansfield was warmly received by large audiences 7-9, appearing in Rodion the Student, a Parisian Romance, Beau Brummell, and Prince Karl. Hoyt's A Trip to Chinatown 14-16. ==BURBANK THEATRE (Fred. A. Cooper, manager): Niobe, as presented by the Davis-Moulton Musical Comedy co., drew largely week ending 9. The Girl Up to Date 10. ==ITEM: Sam C. Mott, known for many years as advance agent for theatrical cos., has left the road to become a boniface.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nve, manager): A Trip to Chinatown 5; large house; excellent co. Carleton's Comic Opera co. 8 in The Lily of Killarney.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): House dark 4-11.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): House dark 4-16.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The Carleton Comedy co. in The Lily of Killarney 7; fair business. Grand Syndicate Shows 9; fair business. Lecture for benefit of Sister's Hospital 21; Frank Mayo in Pudd'nhead Wilson 21, Griffith's Faust June 1.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Pinafore by home talent 15.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nve, manager): The Carleton Opera co. closed the season at this point with The Lily of Killarney 9.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Donnelly and Girard played their third engagement this season 9 to good business. The Brothers Byrne in their laughable acrobatic skit, 8 Bells, 12 to packed galleries and good-sized parquette. The Bostonians in Robin Hood 19. ==PARSONS' THEATRE (H. C. Parsons, manager): The May festival, conducted by the local choral union 11, 12, was patronized by audiences that filled the house to overflowing at each presentation. The chorus showed careful training, and with the principals, Fran Klafsky, Madame Nordica, Ben Davis and Max Heinrich gave a fine production of Elijah. Max Heinrich was "indisposed" on the second evening, and after several attempts was obliged to give up much to the disgust of the audience who had contributed so liberally for the express purpose of hearing the star singers. Mr. Barrington, a local baritone of prominence, was called in from the audience and to his credit sang the part with good voice and received hearty applause. Frank Daniels in The Wizard of the Nile 15, 16. ==ITEMS: Nella Reardon Bergen of this city, who was with The Fencing Master co., recently closed, has joined the De Wolf Hopper co.—Edwin Bethel of the Grand Opera House stock co., Boston, who created a sensation at the Hotel Heublein here by attempting to shoot his wife, Dallas Tyler, of the Crane co., and for which offense he stands bound over to the Summer term of the Superior Court, still languishes in jail. His friend, Philip Robson, who was in the same co., will make an effort to raise the required $1,000 bonds necessary to parole him.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): The people turned out *en masse* to see and applaud Frank Daniels in The Wizard of the Nile 9. Always clever and a favorite here he fairly outdid himself. A. M. Palmer's The Leading Lady 11, 12 proved to be a very entertaining farce; co. good. 8 Bells 14 to a fair-sized house. Denman Thompson in The Old Homestead 28. ==THE AUDITORIUM (Parsons and Jennings, managers): Louise Pomeroy in repertoire 7-9; Mrs. General Tom Thumb (whose home was in this city many years), with several other more or less capable midgets, played 11-13 with daily matinees. William Morris' production of Michael Strogoff 14-16. ==ITEMS: Since Managers Parsons and Jennings are to operate rival houses in Hartford next season, it puts all Bridgeport on *tenterhooks* to know what arrangements will be made with the firms theatres here. W. E. Gnesinger has succeeded Harry J. Stengle as treasurer of the Park City Theatre and proves a very able assistant to the management.

NEW LONDON.—LYCEUM THEATRE (Ira M. Jackson, manager): Frank Daniels in The Wizard of the Nile at an advance in prices filled the house with a fashionable audience 8. Mr. Daniels was the recipient of several deserved encores. A well trained chorus, handsome scenery and costumes were among the features. A. M. Palmer's Trilby co., 9, matinee, to light business. Camille D'Arville 15; Old Homestead 19; 8 Bells 21. ==ITEM: Manager Jackson has leased the Broadway Theatre at Norwich.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, managers): The popular representative of Dodge and Harrison, H. P. Goss, will take his first benefit 14. ==BREED OPERA HOUSE (Ira L. Jackson, manager): Dark 11-16. ==ITEM: Ira L. Jackson, who has managed the Lyceum Theatre, New London, and Breed's Opera House in this city for the past season, has leased the Broadway Theatre and will take possession the first of September. Mr. Jackson has had considerable experience in theatre management.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Dark 11-16.

DERBY.—STERLING OPERA HOUSE (J. L. Unger, manager): Lewis and Wilcrane and a fine co. delighted a large house 12.

WILLIMANTIC.—LOOMER'S OPERA HOUSE (John H. Gray, manager): Brothers Byrnes 8 Bells 18.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Donnelly and Girard 8 played to a fair house and gave a lively performance. 8 Bells 16. Bostonians in Robin Hood 21. Old Homestead closes season 22. ==OPERA HOUSE (John Horma, manager): May Howard Burlesque co. 23.

STAMFORD.—GRAND OPERA HOUSE (J. E. Ray, manager): House dark this week.

WATERBURY.—JACQUES' OPERA HOUSE (Jean Jacques, manager): One of the best comic opera productions ever given in this city was The Wizard of the Nile by Frank Daniels and his excellent co. 11. An audience which completely filled the theatre thoroughly appreciated the entire entertainment. 8 Bells pleased a good-sized audience 13. ==CITY HALL: The May musical festival given under the management of George W. Stewart, proved to be an artistic success, but a financial failure. The concert was one of the best ever given in our city, the artists including Nordica, Klafsky, Campanari, and the Boston festival orchestra under the direction of Emil Mollenhauer.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Kelley and Bates Comedy co. 11-16.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Old Homestead 22.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jessie K. Raylis, manager): Lillian Russell Opera co. 8 to large and fashionable audience. Hoyt's A Midnight Bell was presented for the benefit of Wilmington Lodge, No. 307, B. P. O. Elks, 12; big house. ==BIJOU THEATRE (William Dougherty, manager): Cyrene Burlesque co. 11-13 to fair business.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Chas. Ball, manager): The Greek Maidens in dance and tableaux, by local talent, April 30 gave a very satisfactory entertainment to a large and select audience. The Cuban Opera co. continues to draw crowds, playing three nights in the week. This makes their fifth week. The U. S. Army Minstrel and specialty co. 26. ==ITEMS: Manager Ball has started his bookings for next season.—The Salvation Army has engaged the theatre for next month.—Ten Nights in a Bar Room was presented 11 by local talent.

GEORGIA.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): Owing to error in dates the Emma Warren co. did not appear 11, as booked, but will be here week of 18. Anna Abbott, the Georgia Magnet, comes 15, 16 instead of 22-25, as originally booked.

ROME.—NEVINS' OPERA HOUSE (James B. Nevins, manager): Comic opera Elisa, by local talent, to a good house 8; performance good. The Emma Warren Comedy co. began a week's engagement 10.

SAVANNAH.—SAVANNAH THEATRE (Charles D. Coburn, manager): Punch Robertson in repertoire at popular prices closed a successful week's piracy 9.

IDAHO.

POCATELLO.—OPERA HOUSE (Watson and Kinport, managers): House dark 4-9. Griffith's Faust 15. Frank Mayo in Pudd'nhead Wilson 18. ==The Opera House has been leased to Watson and Kinport for fourteen months.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Clay Clement 11 to large audience and everybody well satisfied. Concert by the pupils of the Sacred Heart 12 to a packed house. Murray and Mack in Finnigan's Ball 15; Ellen Beach Yaw 20. John Drew closes regular season 25. ==ITEMS: The May Festival at the Tabernacle opened for four nights 11-14 to a large audience. Gilmore's Band and a chorus of 1,000 voices will participate.—Ira La Motte, of Chicago, became Clay Clement's manager 14, Mr. Adelman retiring. Mr. La Motte is the manager of the Schiller Theatre, of Chicago.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Stuart Robson and his efficient co. presented Mrs. Ponderbury's Past 5 to a well-pleased house. Beach and Brown's Minstrels to small houses 8, 9. The William Owens co. open a week's engagement 11 in a round of Shakespearean plays. ==ITEM: Mrs. Daniel Bordman, of the Macy Comedy co., is very ill at the Chick House, where she has been for the last ten days.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): The Jessie Mae Hall Comedy co. closed a week's engagement to fair business. The co. gave general satisfaction, but the attendance was small. The Chicago Marine Band gave a Sunday afternoon concert 10 to small but highly pleased audience. ==ITEM: Burt Oakes, who died recently, was buried here 10. He traveled for many years on the road with a co. known as Oakes Brothers' Bell Ringers.

MOLINE.—AUDITORIUM OPERA HOUSE (A. C. Woodvatt, manager): General Coxey 9. Slade Spiritualist 10, both to fair business.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt and Co., managers): Mary Wellesley's Players filled a week's engagement 9 to good audiences. Chicago Marine Band 12.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (J. R. Chatterton, manager): Hi Henry's Minstrels drew a very large audience, well entertained, 7. The Chicago Marine Band made their first appearance here before only a small audience 10. The Baldwin-Melville Combination, playing at popular prices, opened a week's engagement to a crowded house 11.

STREATOR.—PLUME'S OPERA HOUSE (J. E. Williams, manager): Fitz and Webster in A Breezy Time 7 to fair-sized and well-pleased audience.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): House dark 4-9.

OTTAWA.—SHERWOOD OPERA HOUSE (F. A. Sherwood, manager): A Railroad Ticket 15.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): Carrie Hewins, of this city, and Marshall Steadman presented Drifted Apart and A Happy Pair to a large and select audience 8. Frederick Warde and his admirable co. presented King Lear to a small but highly entertained audience 9. Mr. Warde gained many kind words of praise for his splendid work. This ends a fairly successful season here.

DIXON.—OPERA HOUSE (F. A. Truman, manager): The Lyceum Vaudeville co. 8, 9; light houses; fair performance. A. Frederick Collins and co. 18-21.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown and Co., managers): Hi Henry's Minstrels appeared 8 to a good house and gave good satisfaction.

BLOOMINGTON.—NEW GRAND (C. E. Peddy, manager): P. T. Brooks' Chicago Marine Band gave an excellent concert programme 8 to a small but very appreciative audience.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): House dark 10-17.

JOLIET.—THEATRE (William H. Hulshizer, manager): Sowing the Wind 21 to good business. Shore Acres 24 to crowded house. Nellie McHenry 27 to fair house. Greater Twelve Temptations 29 to good business. Chicago Marine Band 6, large and well-pleased house. Finnigan's Ball 16.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spear, manager): Lincoln J. Carter's Northern Fast Mail co. 14.

CLINTON.—RENNICK'S NEW OPERA HOUSE (John B. Arthurs, manager): Chicago Marine Band 9 to fair business.

PRINCETON.—APOLLO OPERA HOUSE (C. G. Cushing, manager): Fitz and Webster in A Breezy Time 6; performance first-class; small house. ==ITEM: Season at this house now over.

PANA.—GRAND OPERA HOUSE (Lou Roley, manager): House dark 3-9. Hi Henry's Minstrels 18. ==ITEM: McGowan and Bushy's Ten Nights in a Barroom (under canvass) opened the season here 9 to fair business.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Robert Haight, supported by a capable co., presented Damon and Pythias to a small but well pleased audience 8. Mr. Haight was strong and effective as Damon and gave an artistic portrayal of that character. His work in the scaffold scene was especially powerful, and was liberally applauded. Shirley Crawford does an excellent piece of acting as Pythias and nearly divided honors with the star. Katherine Fields appeared to good advantage as Calanthe and gave a charming impersonation of that character. Carroll Hyde as Lucullus and Lawrence Griffith as Dionysius were excellent in their respective roles. Arion Ladies' Quartette 15. Doris Circus 15, 16. ==ITEMS: W. R. Hilton and W. R. Grant are here in the interest of P. A. Davis' Circus.—Byron McClintock, of the Opera House staff, has gone to Chicago for the Summer.—R. V. Prosser, of Beach and Bowers' Minstrels, is home for two weeks; he expects to join Billy Rice's Minstrels at St. Louis June 1.—C. Edwin Dickens, of Cleveland's Minstrels, was here visiting Reese Prosser.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Wm. B. Culliss in illustrated ectures 4-9 pleased the people. Sacket-Porter co. 11-16 opened to light business. John Sapleton co. in Charity Ball 27, benefit to Manager Patterson.

MARION.—WHITE'S OPERA HOUSE (E. L. Kinneman, manager): Anderson Theatre co. closed a week of fair business 9. This is the last attraction of the season at this house.

FORT WAYNE.—MASONIC TEMPLE (Struder and Smith, managers): House dark week of 4. ==EMPIRE THEATRE (L. Heilbrone, manager.): House closed for the season.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): House dark week of 17.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager): La Febre, "the world's greatest saxophone player," gave a musical concert 9. Levy the cornetist assisted.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): Joshua Simpson 15.

AUBURN.—HENRY OPERA HOUSE (J. C. Henry, manager): Harry Smart's American Mulatto Opera co. 18, 19.

FRANKFORT.—COLUMBIA THEATRE (Frank Benefield, manager): Schubert Symphony Club and Lady Quartette 12 gave entire satisfaction to a small house. ==ITEM: G. V. Fowler, who managed the Columbia Theatre so acceptably both to the profession and the public during the seasons of 93-95 will assume the management again June 1.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Robert G. Ingersoll lectured to a large and attentive audience 6 on "Foundations of Faith." Murray and Mack 13, Rhea 14; Peter Dailey 15; John Drew 27. ==GRAND OPERA HOUSE (William Foster, manager): Spence's Trans-Oceanic Vaudeville co. to fair business 4-9; performances satisfactory. Adaline Marden co. 11-13.

OSKALOOSA.—MASONIC OPERA HOUSE (M. G. Briggs, manager): Columbia Opera co. 11 to fair house; good co.

INDEPENDENCE.—GEDNEY OPERA HOUSE (R. M. Campbell, manager): Clay Clement in The New Dominion 9 was greeted by a large and appreciative audience. Especial interest was manifested in this co., as this was formerly the home of Caroline Kenyon, who plays Flora May Randolph. While here a reception was given in her honor by her friends. Calhoun Opera co. in Black Hussar 16.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Rhea in Josephine 6; Chicago Marine Band 13; Emile C. Lezina and Carrie Lamont in Miss Satan and The Snow Ball 18, 19; Lyceum stock 25-30.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser and B. B. Morss, managers): Reveries of a Bachelor 5 to good house and best of satisfaction of any local talent. ==ITEMS: James R. Taylor, agent for Columbia Opera co., who was here 6-8, was entertained by Manager Weiser.—Haldor Hanson has returned from a very successful tour of Iowa and Minnesota with his concert co., composed of Decorah musicians.—James Haskins, bend of the Columbia Opera co., was here 10, 11.—Manager Weiser will go to Cedar Rapids 14 to be present at the social meeting of the Elks.

DAVENPORT.—BURTIS OPERA HOUSE (Becker and Kindt, managers): Young Mrs. Winthrop 6, by local talent, gave a creditable performance. Robert G. Ingersoll on "Why I am an Agnostic," 7; Rhea 10 presented Josephine to fair-sized audience. ==GRAND OPERA HOUSE (O. H. Lahrmann, manager): Columbia Opera co. 8-10 in repertoire gave pleasing performances. ==ITEMS: The Summer theatre at Schuetzen Park will open 15, and under the general management of Mr. Lahrmann. It has a seating capacity of 1,500.—The season at the Grand is now closed.—Manager Kindt, of the Burtis, and Earnest Otto have leased Manhattan Beach (formerly known as Offerman's Island) and the opening will take place 16, with the Chicago Marine Band as the attraction.

FORT MADISON.—EBINGER GRAND (C. H. Salisbury, manager): Rhea in Josephine 8 to the most fashionable audience of the season. The play was very well received and gave general satisfaction. The Wicklow Postman 15; Chicago Marine Band 14. ==ITEMS: The Fort Madison Street Railroad Co. have built a very beautiful pavilion at their favorite park, The Ivanhoe. Manager Salisbury assumes control 18 and is preparing for a grand opening, the attraction will probably be the Iowa State Band.—Clint G. Ford's An American Hero, which was booked at the Ebinger Grand has been transferred to the Pavillion and will play a week's engagement 28.—Fort Madison has long ago wanted Summer attractions, and the above venture will very likely prove a success.—The Pavilion is a modern little house with a seating capacity of 1,000. It is lighted throughout by electricity.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Clay Clement in The New Dominion 7, second appearance here this season; audience large and greatly pleased. Mr. Clement has a good play and a strong co. Rhea in Josephine 9 to fair business only. Chicago Marine Band 14 is the Grand's closing attraction for the season.

ALGONA.—CALL'S OPERA HOUSE (C. H. Blossom, manager): House dark week ending 16. Columbia Opera co. 22. ==ITEM. At the annual meeting of the directors of the Opera House Company 5, C. H. Blossom was re-elected manager by a unanimous vote, this being his third year since its organization. Mr. Blossom was highly complimented at the meeting for his success in securing so high a class of attractions.

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PORT SCOTT.—DAVIDSON THEATRE (Hatty C. Ernich, manager): M. B. Curtis in Sam'l of Posen had only fair house 5; audience well pleased. ==ITEM: Nothing more booked for this season.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): House dark.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Mystic Midgets 5, by home talent; good house and good performance.

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VIN MARIANI

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Smith, managers): House dark week of 4. ==EMPIRE THEATRE (L. Heilbrone, manage.): House closed for the season.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): House dark week of 17.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager): La Febre, "the world's greatest saxophone player," gave a musical concert 9. Levy the cornetist assisted.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): Joshua Simpson 15.

AUBURN.—HENRY OPERA HOUSE (J. C. Henry, manager): Harry Smart's American Mulatto Opera co. 18, 19.

FRANKFORT.—COLUMBIA THEATRE (Frank Benefield, manager): Schubert Symphony Club and Lady Quartette 12 gave entire satisfaction to a small house. ==ITEM: G. V. Fowler, who managed the Columbia Theatre so acceptably both to the profession and the public during the seasons of 93-95 will assume the management again June 1.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Robert G. Ingersoll lectured to a large and attentive audience 6 on "Foundations of Faith." Murray and Mack 13, Rhea 14; Peter Dailey 15; John Drew 27. ==GRAND OPERA HOUSE (William Foster, manager): Spence's Trans-Oceanic Vaudeville co. to fair business 4-9; performances satisfactory. Adaline Marden co. 11-13.

OSKALOOSA.—MASONIC OPERA HOUSE (M. G. Briggs, manager): Columbia Opera co. 11 to fair house; good co.

INDEPENDENCE.—GEDNEY OPERA HOUSE (R. M. Campbell, manager): Clay Clement in The New Dominion 9 was greeted by a large and appreciative audience. Especial interest was manifested in this co., as this was formerly the home of Caroline Kenyon, who plays Flora May Randolph. While here a reception was given in her honor by her friends. Calhoun Opera co. in Black Hussar 16.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Rhea in Josephine 6; Chicago Marine Band 13; Emile C. Lezina and Carrie Lamont in Miss Satan and The Snow Ball 18, 19; Lyceum stock 25-30.

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KENTUCKY.

FULTON.—VENDOME OPERA HOUSE (R. Paschall, manager): J. F. Weideman Comedians 11-13.

MAINE.

PORTLAND.—PORTLAND THEATRE (Charles C. Tukesbury, manager): Rose Sydell's London Belles Burlesque co. 8, 9 was enjoyed by three large audiences. ==CITY HALL (Geo. F. Libby, agent): Sousa's Band 9 to S. R. O.; much enjoyed. HARRIS Comedy co. in repertoire week of 11 to fair business. Chandler's Band annual concert 18; Catholic society in minstrels 19. ==PALACE THEATRE: Vaudeville and Prof. Austin's living pictures 11-16 to big business. ==ASSEMBLY HALL: Mr. Bobb (local) 15. ==ITEMS: Lothrop's lease of Portland Theatre has expired, and Mr. Tukesbury, the local manager, will renew it and run a popular price house in the future. Manager Bart McCullum will be here by June 15 and will open the Pavillion the latter part of June with the best stock co. he has yet brought here, including many of the old favorites. Leslie Leigh will be leading lady and Jim Horne will be the star male attraction.—Work has commenced this week in demolishing the old building on the new opera house site.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark week of 11.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): House closed for the season.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): Sousa's Band 8 gave a fine concert to a small but well-pleased audience.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Sousa's Band 7 to good business. ==THE NORMEDIA (H. C. Bean, manager): Rose Sydell's London Belles 14, 15.

MARYLAND.

BARTON.—LOGSDON'S OPERA HOUSE (Joseph Logsdon, manager): Kelley's Golden Crook co. gave two good performances to poor business 7, 8. Two Johns 18.

LONACONING.—RYAN'S OPERA HOUSE (Maryland Supply Co., managers): Two Johns 20; Langdon Dramatic co. June 9.

CUMBERLAND.—ACADEMY OF MUSIC (W. G. Mellinger, manager): Sousa's Band 25.

MASSACHUSETTS.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Old Homestead, with George W. Wilson as Joshua Whitcomb, drew a good house 7. Frank M. Buckley, of the Boston Theatre, formerly a resident of this city, gave his fifth annual entertainment, presenting Sousa's Band, assisted by Arthur Pryor, trombone soloist, Myrta French and Minnie Tracey, vocalists, to a large and appreciative audience 11.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Hanlon's Superba 6, 9 to good houses. The piece was superbly put on and was highly appreciated by those present. The scenic effects were excellent and the co. a good one. Katherine Rober opened 11 for a week in repertoire to good houses. She is very clever and is supported by a strong co. ==ITEMS: Dorothy Kent, who has been with Davis and Keogh, is home.—F. S. Smith, formerly of the *Bulletin*, has joined the Great Eastern Circus as press agent.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): House dark 6-13.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): The Brothers Byrne new 8 Bells 11. The acrobats earn every dollar they get, and Matthew Byrne handles various articles with wonderful agility. The ship scene continues to be the most hilarious. Alexander Salvini in Othello 15; Richard Golden in Old Jed Prouty 18; The Bostonians 23 with matinee. ==GILMORE'S OPERA HOUSE: E. M. Hall and Donnelly's Minstrels 16. Mr. Donnelly is a Springfield boy, formerly with Hi Henry's and Al. G. Field's Minstrels, and his friends gave him a rousing reception.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): This house closed for the season 9, the closing attraction being the Katherine Rober co., which played to big business 4-9. This co. gave the best satisfaction, by far, of the many popular-price repertoire cos. seen here this season.

WESTFIELD.—OPERA HOUSE (A. H. Furrows, manager): Hartford Blind Students 13 gave a pleasing performance to a packed house. Salvini, booked for 14, did not appear.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): House dark 11-16.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Trilby, under the direction of William A. Brady, 14 closes the most successful season since the opening of the hall. Manager Morgan has made himself popular with the public by giving them a season of first-class entertainments. With very few exceptions the cos. have given satisfaction.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Ward and Vokes in A Run on the Bank appeared 8, for the benefit of the ushers, to a very large an enthusiastic audience. The Fairbanks-Mitchell co., billed for week of 11, did not show up, and the house is closed for the Summer. The season just ended has been fairly good, and was considerably better than the preceding one. ==CITY HALL: The annual concert of the Orpheus Club was given 11 to a large and appreciative audience.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Ethel Tucker Dramatic co. closed a week's engagement 9. The co. gave fairly good performances at popular prices. Sousa's peerless band 12 delighted a packed house. Receipts, $1,100. The Old Homestead 13, with George Wilson in the leading part, drew a large audience. The Bostonians in Robin Hood 18, 8 Bells 19, 20, Trilby 23. ==ITEMS. 8 Bells closed season 23 with a profit of $30,000, it is claim

==ITEMS: The Opera House closed its season 12. Manager Fay reports business ahead of last season's, although for the past three weeks it has been very poor. On the average the better class of plays have been well patronized, the poorer ones suffering, of course, as might be expected.—Ida Rogers, of The Star Gazer, is in town visiting friends.

ROCKLAND.—OPERA HOUSE (Edward Whicher, manager): The season has closed at this house.

LYNN.—THEATRE (Dodge and Harrison, managers): The Elks' benefit was a grand success pecuniarily and otherwise. They gave a four hour performance to a crowded house; everybody leaving the theatre satisfied.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Hall and Donnelly's Minstrels pleased a fair audience 13. Salvini in The Three Guardsmen crowded the house 14 at double prices. The finest audience ever in the house.==ITEM: W. P. Meade has leased the Columbia for another year.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Williams' College and Banjo Clubs 14 gave an excellent entertainment to a large and interested audience. Old Jed Prouty 26.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): E. M. Hall and Donnelly's Minstrels 14 gave a first-class performance to a fair audience. Donnelly and Hall made a big hit with their "I Will Be" song. Hickory Farm, a farce-comedy, 15.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Alexander Salvini 6 in The Three Guardsmen pleased a large house. Darkest Russia 7 to fair business. Stuart Robson 15.==ITEM: Manager Davidson will present first-class plays all Summer at the Academy, and for this purpose has engaged the Courtleigh Stock co., headed by William Courtleigh, a former member of Daniel Frohman's Lyceum Theatre co. He will be supported by Genevieve Reynolds, Una Abell, Helen Cross, Felix Morris, Charles Charters and Errol Dunbar. The co. will play three nights in Saginaw and balance of week in Bay City.

BENTON HARBOR.—VORE'S GRAND OPERA HOUSE (J. A. Simon, manager): Lyon Comedy co. 11-16; performance very good; business fair. Lillian Durham co. in Charming Young Widow and Turkish Bath 22 23. J. A. Simon in Oliver Twist 30.==ITEMS: The actors colony in this city has begun to fill up for the Summer. Among those who have already arrived are Harry B. Emery and wife (Katie Putnam), who have just closed a very successful season of thirty-two weeks and W. B. Currier and wife (Barton Williams and Carrie Radcliffe).

SAULT STE. MARIE.—SOO OPERA HOUSE (G. G. Scranton, manager): White Crook 9 to a topheavy house. Nellie McHenry 14.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Darkest Russia to a small house 9. Alexander Salvini in The Three Guardsmen to the most enthusiastic audience of the season 11.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): House dark week of 3. Vincent and Streeter co. 13-15. White Crook 20 closes the house for the season.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): House dark 4-9. Love Comedy co. 18-23.

ADRIAN.—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager): House dark 11-16. Professor H. L. Flint for one week.

GRAND RAPIDS.—GRAND OPERA HOUSE (O. Stair, manager): Dan Sully amused fair-sized audiences with The Corner Grocery. This attraction closed the season at the Grand.==POWERS' OPERA HOUSE: Stuart Robson in Mrs. Ponderbury's Past 14. The all-star cast 20.

FLINT.—MUSIC HALL (Oren Stone, manager): Vincent and Streater week of 9, giving the best of satisfaction. Minstrels by home talent for the benefit of Knight Templars 14, 15.==OPERA HOUSE (H. A. Thayer, manager): Dark week of 13.

JACKSON.—HIBBARD OPERA HOUSE (W. W. Todd, manager): Season practically closed 6 with the engagement of Alexander Salvini in The Three Guardsmen to a fair but appreciative audience.

MINNESOTA.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hall, managers): House dark 4-11. Bijou Dramatic co. 11, 12.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Si Plunkard 6 to fair business. James O'Neill 18.

BRAINERD.—SLEEPER HOUSE (H. C. Stivers, manager): House dark 10-16, Railroad Ticket having canceled.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bioin, manager): Remenyi June 1; Ringling's Circus 2; Dan McCarthy 5.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Wicklow Postman 7; fair business. Si Plunkard 18.==ITEM: Dan Kelly and Bessie Gray joined The Wicklow Postman co. 7, replacing Norman Campbell and Marie De Camp.

DULUTH.—LYCEUM (L. N. Scott, manager): James O'Neill 7; good business. Sinbad 11, 12; good houses. Theatre closed for the season.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): J. W. Browne's co. for week of 4; light business; fair performances. Si Plunkard co. 13.==ITEMS: Manager O. F. Burlingame, of Eau Claire, Wis., gives up the management of the Winona house June 1. Mr. Burlingame has made many warm friends in this city. J. Strasilipka, manager of the Opera House at La Crosse, Wis., will have charge of the house in the future, and run it in connection with his house in that city.

MISSOURI.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): House dark. Elks benefit, home talent, 18.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager). House dark 4-9.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Arnold Wolford Dramatic co. 7-9 at popular prices to light houses. No more bookings this season.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): Clint G. Ford's Stock co. 17 for a week. This will close the season here.

MACON CITY.—JOHSON OPERA HOUSE (T. W. Giesselman, manager): Ohio Wesleyan University Glee Club entertained a good crowd 9 very poorly. House dark 11-13; home talent 14; house dark 15-17.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): ITEM: Season has closed at this house.

MONTANA.

ANACONDA.—EVANS OPERA HOUSE (John McGuire, manager): Henderson's Sinbad co. to big business at advanced prices 4; performance fair. Railroad Ticket 7 to poor business. The co. has lost its best feature, the quartette.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Sinbad 7 to fair business.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): University students gave The Confederate Spy 5 to packed house. Frank Mayo in Pudd'nhead Wilson 12.

BUTTE.—GRAND OPERA HOUSE (John Maguire, manager): Freeman's Fun-Makers in A Railroad Ticket played a return engagement 5, 6 to poor business; good performance. Frank Mayo in Pudd'nhead Wilson 14-16.

NEBRASKA.

LINCOLN.—THE FUNKS (F. C. Zehrung, manager): Alexander Black's picture play, Miss Terry, presented by Carrie Louise Ray 8, 9 and matinee to good houses. Leopold Godowsky 15; Rhea 20; M. B. Curtis in Sam'l of Posen 30.

GRAND ISLAND. BARTENBACH'S OPERA HOUSE (S. B. Reynard, manager): Murray and Mack in Finnegan's Ball 8 to small audience owing to rainy weather.

FREMONT.—LOW OPERA HOUSE (E. C. Usher, manager): Miss Jerry delighted a small audience 7. Hamilton Lennard opened to fair-sized business 5.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): Shaw's Big co. 4-9 to big business at popular prices. Repertoire included Farmer Stebbins, La Belle Marie, Figg's Ferry, Texas Steer, Caprice, Old Missouri, and Ole Olson.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): Ezra Kendall in A Pair of Kids 2 to light business.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The season at this house closed 11 with Ward and Vokes in A Run on the Bank; large audience. May Festival with Nordica as the chief attraction 13, 14 did well.==GORMAN'S THEATRE (Charles J. Gorman, manager): Maurice Freeman in The Westerner 11-13 drew well.==ITEM: Manager Gorman is in receipt of several offers to manage Summer resorts hereabouts, all of which he has under consideration.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Ward and Vokes presented A Run on the Bank for the benefit of the Press Club to the largest house of the season 7. Elegant souvenir programmes were distributed. Madeline or the Magic Kiss by the Carville D'Arville Opera co. was a very pleasing attraction 11; fair house; pleased audience.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Queen Esther was produced for the benefit of the Y. M. C. A. by local talent 6, 7. This closes the season at this house.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Thomas W. Miner, manager): The last performance of The Artists' Model took place at this house 9. The co. enjoyed the performance as well as the audience. As the curtain descended on the last act the players joined hands and sang "Auld Lang Syne," and in response to an encore they sang "He's a Jolly Good Fellow." Della Fox 25-30.==ITEMS: Miner's was dark 11-17.—Della Fox will close the season at this house.—Thomas W. Miner is steadily improving at his home in New York city.

BOONTON.—OPERA AOUSE (S. J. Green, manager): White Crook 19.==ITEM: There is a good opportunity for a circus here, there having been none for two seasons.

PLAINFIELD.—MUSIC HALL (Rich and Maeder, managers): Mr. and Mrs. Robert Wayne closed their engagement 9.==ITEM: This ends the season at this house.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Thomas Shea closed his season here April 25 after playing a week in repertoire to good business. Brady's Trilby 1, 2 to large business and gave a most satisfactory performance. Loudenslager's May Party, local, 8 to fair business. The Ideals opened a week's engagement in repertoire 11. Sousa's Band 17.==ITEMS: W. S. Cleveland of Cleveland's Minstrel co. has leased the Iron Pier for the Summer season.—Manager Fralinger recently became a grandfather and seems quite proud of the fact.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): House dark 4-9. Professor D. Neuman, mind reader, 15, 16.

TRENTON.—TAYLOR'S OPERA HOUSE (W. R. Williamson, manager): The season at this house is practically closed.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): Senior Class of Rutger's College will present their class play, entitled A Minister's Son, written by two members of the class, 25.

ELIZABETH.—DRAKE OPERA HOUSE (Colonel W. M. Morton, manager): The second concert of Drake's Concert Band drew a fair-sized house 8. Ushers' Benefit 27.==LYCEUM THEATRE (A. H. Simonds, manager): Orphan Asylum Anniversary 7. The Elizabeth Music Club gave their second concert 11 to a large and fashionable audience. Girl I Left Behind Me 20 for benefit of Ushers.==ITEMS: The Ushers' benefit at the Drake 27 and at the Lyceum 29 will close the regular seasons at both of these houses.—The local lodge of Elks has incorporated an Elks' Club with Past Exalted Ruler W. M. Drake as president.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Waite's Comedy co. closed a successful week 9. Orange Lodge of Elks held a social session 13.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (Woodward and Davis, lessees): The fifth annual festival of the Albany Musical Association, directed by Arthur Mees, of New York, was largely attended 6, 7. Faust was sung the first evening, the soloists being Clementine De Vere-Sapio, William H. Rieger, Max Heinrich, and J. Armour Galloway. The chorus numbered 200, and the orchestra of forty was from New York. The solos at the matinee were sung by Minnie Tracy and Amelia Materna. In the evening the programme was a Requiem Mass and the opera Samson and Delilah. The soloists were Selma Koert Kronold, Carl Alves, J. H. McKinley, George W. Fergussen, and J. Armour Galloway. Frank Daniels returns in The Wizard of the Nile 14 for a benefit to Woodward and Davis. The All-Star cast in The Rivals 28.==LELAND OPERA HOUSE (Fred F. Proctor, manager): The Lockhart elephants and Proctor's co. did good business last week considering the hot wave. The Mikado was sung by amateurs, assisted by William Corliss, 11. The performance was very clever, and the attendance very large. It will be repeated 12, 13. Chauncey Olcott in Mavourneen 14, 15.==ITEM: The lobby of the Leland has been decorated with the framed pictures of Rhéa, Andrew Mack, and Emily Bancker.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): The E. A. C. Minstrels 7, 8 was largely attended and much appreciated. The club netted over $200 from the entertainment. May Festival 18-22; Chauncey Olcott 23.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): House dark until 15, when The Girl I Left Behind Me closes season.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Professor Sylvian Lee, the hypnotist, opened a week's engagement 11 to a good-sized audience. He gives a fine entertainment. The Girl I Left Behind Me, under the auspices of the Edison Fire Department, 19.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Salvini gave a good performance 12. Noss Jolity co. 16. Geneva Choral Society closes the season 20.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): Hickory Farm, by local talent, 18 to fair business.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): Season closed at this house.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Lewis Morrison in Faust 12 gave excellent satisfaction to good business. Chauncey Olcott in Mavourneen, for Manager Sweet's benefit, 14. Effie Ellsler, 27, closes the season.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): House dark for the present.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Minnie Seward's Comedy co. closed a week's engagement 9. After the first night the houses were very light.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): House dark 4-9.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Alexander Salvini in Othello 13; large house. Sarah Bernhardt 15; All-Star cast in The Rivals 27.==WIETING OPERA HOUSE (Wagner and Reis, managers): The Gay Parisians 6, 7; good-sized audiences. Irving Place German Theatre co. 8, 9; fair business. The Girl I Left Behind Me drew well 11. Thomas W. Keane 16; Chauncey Olcott 20.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Thomas Keene to fair business 13.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): The Girl I Left Behind Me 13 to good house. Home Minstrels 20.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): The Girl I Left Behind Me 12 to medium business giving usual good satisfaction. Thomas W. Keene 15; Chauncey Olcott 19; Sousa's Band June 1.

HERKIMER.—GRAND OPERA HOUSE (H. Deimel manager): The Girl I Left Behind Me 14; Minnie Seward Repertoire co. week of 18.

HUDSON.—OPERA HOUSE: The Old Homestead (William Warmington, manager) had a crowded house and gave great satisfaction 12. A Happy Pair and On 'Change by the Hudson Players' Club 21, 22, for benefit of City Hospital.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): House dark week ending 9. Players Club 18.

LITTLE FALLS.—SPINNER OPERA HOUSE (H. A. Skinner, manager): Guy Brothers' Minstrels 3 to fair business and general satisfaction. The Girl I Left Behind Me 18.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): The Winnett Dramatic co. filled a week's engagement except 19, to good business 11-19. The Boston Festival Orchestra delighted a large and fashionable audience 13. The Wilbur Opera co. 18-23.==BIJOU THEATRE (A. A. Fennyvessy, manager): The house will open its Summer season with a Stock co., with Madge Burt as leading lady, 20.==ITEM: William E. Denison, manager for Corse Payton, is at his home in this city.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): The season here has closed and preparations are being made for the music festival which will be held June 1-5. Alex. Mahan announces the following artists to appear: Emma Juch, Alma Webster Powell, Geraldine Morgan, Conrad Becker, Emil Winkler, Dr. George A. Parker, and Caryl Florio. Dr. H. R. Palmer of New York will conduct the festival as usual, and George Arnold will stage manage. Clara Aline Jewell, formerly with the Bostonians and the late Digby Bell Opera co., is now engaged as contralto in St. Mark's church, New York city. Her latest engagement is with Sousa's Band at Sea Cliff, Long Island, this Summer. John and Harry Dillon of The Girl Wanted co., are home for their Summer vacation.

UTICA.—OPERA HOUSE (H. E. Day, manager): The Wilbur Opera co. week of 11 to fair business. The living pictures are fine and were received with much favor. Hattie Richardson, who was bitten by a big St. Bernard dog in Troy last week, was able to sing in The Black Hussar 15. The Rivals 27 closes the season at this house.==ITEM: David L. Down of The Little Christopher Columbus co., is in town spending a few days with his parents.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Mikado (local) 8, 9; fair business. Clifton and Middleton co. opened a week's engagement 11, but closed 13 owing to the departure of some of the actors and poor business.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Pettie, managers): Morrison's Faust 9; good performance; full house. Co. closed and stored their scenery here for the season. Old Homestead 13; S. R. O.; seats all sold before doors opened.==ITEM: The theatrical train on the N. D. and C. R. R. brought about 200 to see The Old Homestead.—Manager Clark leaves here June 1 to spend a few weeks at his home in Reading, Pa., but will manage the Academy next season, having a number of first-class attractions already booked.

WEEDSPORT.—BURRITT OPERA HOUSE (Harry D. Brown, manager): The Noss Jollities co. 14.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Chauncey Olcott in Mavourneen 21.==ITEM: Arthur C. Sidman and wife are in the city for a brief vacation.

CARTHAGE.—OPERA HOUSE (J. R. Thorpe, manager): Noss Jollities 22 in The Kodak. Myra Collins 25-30.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): Lewis Morrison in Yorick's Love 11 to a large audience. Mr. Morrison, Florence Roberts and the other members of the cast united in giving a finished and artistic production. The audience insisted on Mr. Morrison appearing before the curtain at the end of the third act. He thanked them for their presence and patronage, and said he would prefer to have canceled this date but could not disappoint a Peekskill audience. The co. closed its engagement 13 and Mr. Morrison returns to his Summer home in Yorktown, just back of Peekskill. His vacation there this year will be short. The Old Homestead 14 to the usual large audience. The double quartette led by W. C. Orcutt, tenor, was a star feature and well merited the applause it received. House dark until Aug. 26.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and co., managers): Chauncy Olcott, with a good supporting co., presented Mavourneen 12 to a very large and fashionable audience.==ITEM: This attraction closed the management of J. M. Putnam and Co. Hereafter the Hall will be managed by Leonard and Eddy, who propose to play only first-class attractions.

LYONS.—MEMORIAL HALL (John Mills, manager): The Noss Jollities co. in The Kodak 12 gave a very clever performance to fair business.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Thomas W. Keene 12 in Richard III. to large and delighted audience. Chauncy Olcott 22.==ITEM: Professor Ed. Keating has recovered from his recent illness.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager). House dark.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor manager): Lewis Morrison in Faust for the fifth time here was greeted by a large and well pleased audience 13. Effie Ellsler's co. canceled its date 27.==ITEM: House closed for the season.

GLENNS FALLS.—OPERA HOUSE (F. F. Pruyn, manager): Chauncey Olcott in Mavourneen 11 to packed house; performance excellent. Conroy and Fox in O'Flarity's Vacation 14 to fair business; performance good.==ITEM: Conroy and Fox closed the house for the season. It will undergo extensive alterations.

ONEONTA.—METROPOLITAN OPERA HOUSE (W. D. Fitzgerald, manager): Conroy and Fox 13 to good business; co. first-class and gave general satisfaction. The Winnett Stock co. week of 18.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager) American Extravaganza co. in Sinbad, under the direction of D. Henderson, 9, to poor business. The United Commercial Travelers' Minstrels of this city 20. Ringling Brothers' Circus June 1; Robert Mansfield 5; Dan McCarthy 6; In Mexico 10; Buckeye 13; M. B. Curtis 17; Ed Foye 23.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): House dark for the present.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Fargo's U. T. C. in amateur minstrels 23. Dan McCarthy June 4.

OHIO.

KENT.—OPERA HOUSE (Mark Davis, manager): Rip Van Winkle by J. W. Carner and local talent 8 to large audience. William C. Andrews in My Wife's Friend 14.==ITEM: Randolph Park, situated half way between Kent and Akron, on street car line, will have Summer opera. Theatre is now being built and scenery painted; co. is being engaged and will be under the management of the veteran actor, J. W. Carner, who states that the theatre will be opened about June 10.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Archie Boyd in Shore Acres 8 to fair house, and gave the best of satisfaction.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The regular season here closed 8 with that charming and funny comedy My Wife's Friend. The star, William C. Andrews, and entire cast are very clever, and kept the audience roaring with laughter. The members of the co. were very enthusiastic over your correspondent's collection of photos, autographs and old play-bills. The latter had a very valuable addition from Walter Small, for many years musical director of the local theatres. The play bill was of Ali Baba at Niblo's Nov. 14, 1876. In the cast are Eliza and Jennie Weathersby and W. H. Crane.

NAPOLEON.—RINK OPERA HOUSE (J. L. Halter, manager): Blind Boone 9 to a large and well-pleased audience. House dark 11-16.

TROY.—OPERA HOUSE (Lee and Tamplin, managers): The Troy Choral Society gave the cantata Rose Maiden 7 to a large and select audience.==ITEMS: Bessie Williamson, late of The Wild Goose co., spent Sunday here the guest of Harry McKee.—Ethel Browning of the Nat Goodwin co. spent Sunday here with relatives.—The Opera House has closed for the season.

CANTON.—THE GRAND (L. B. Cool, manager): House dark week of 11.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Ellen Beach Yaw Concert co. 12 to a fair-sized audience; performance good.

NEWARK.—MEMORIAL AUDITORIUM (Foreman and Rosebraugh, managers): Shore Acres closed the season 12; business good.

LIMA.—FAUROT OPERA HOUSE (W. A. Levermore, manager): Frederick Warde in Virginius 11 played to a fair but very appreciative audience; performance excellent.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Y. M. C. A. Scotish Reformation by local talent 14, 15. Season closes 15.==ITEM: Lida Dexter of Twelve Temptations co. closed season at Chicago 11, and is now here at home for Summer.

CIRCLEVILLE.—GRAND OPERA HOUSE.==ITEMS: Percy A. Walling, manager of this house for the past three years, has retired, and will be succeeded by Steve J. Henry. Mr. Henry is a hustler and a pleasant gentleman, and will give local theatregoers the best class of attractions obtainable.—Z. Pickens and Son of this city have erected a perfectly appointed vaudeville house and christened it the Court Street Theatre. The Court Street opens June 1.

GALLIPOLIS.—ARIEL OPERA HOUSE (P. T. Wall, manager): Byer's Merry Tourists 11-16 opened to fair attendance; performance satisfactory. House closed for the season 16.==ITEM: J. E. Byer's Merry Tourists organized here with the following people: Mortimer Martini, Joseph McHugh, E. M. LeRoy, Victor Harvey, Norma Gilbert, Raymond Bedell, U. S. Hill, Charles Cope, J. E. Byers, Marie LeRoy, Lydia Hayden, Jessie McCullum, Louis Crolius—all formerly of the Kittie Rhoades co. They will produce repertoire dramas under tent.

SANDUSKY.—NEW NEILSEN OPERA HOUSE (Charles Baetz, manager): James A. Hearn's beautiful play Shore Acres was greeted by a fair-sized but appreciative audience 9. Not a dull moment during the whole performance, while the co. is strong throughout. Annual grand May festival by local talent did well 11, 12.==ITEMS: Shore Acres co. Sundayed here 10.—Quite a number of Sanduskians witnessed Sarah Bernhardt's performance in Izeyl at the Euclid in Cleveland 11.—Cedar Point, the popular Summer resort, will be thrown open to the public June 4. A number of improvements are under way, and everything will be in good order for the opening. Manager Charles Baetz will continue in charge, and has made numerous bookings for the coming Summer season.

CARROLLTON.—OPERA HOUSE: (Macauley-Patton co. in repertoire 4-9 to well-pleased and appreciative audiences.==MINERVA OPERA HOUSE (George F. Veugling, manager): House dark 4-9.==SHERRODSVILLE THEATRE (J. J. Davis, manager): Ida May Campbell and strong co. in repertoire 11-16 to big business; co. made decided hit.

PENNSYLVANIA.

MAUCH CHUNK.—OPERA HOUSE (John H. Fara, manager): Denman Thompson's Old Homestead 7 to good business; performance very good. Sousa's Band 19.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): House closed for the season. This has not been a very profitable season but Manager Fish will reopen the house the latter part of August.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): House dark 5-11.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): House dark.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Yohe, manager): House closed for season.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): House closed for the season.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): House dark past week.==ITEM: Lew McCord, stage manager, after a long tour with Robbins' Little Trixie co. He and Mrs. McCord will spend the Summer on the Susquehanna bass fishing.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Effie Ellsler 7 in As You Like It to only a small but very appreciative audience. Sousa's Band 7.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Kennedy Players began a week of repertoire 11 to good business. Sousa's Band 27.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Sages, hypnotists, having canceled their engagement week of 11, the house was dark 6-16. The season will close at the Academy with a week's engagement of The Merry Makers 18.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): Conroy and Fox in O'Flarity's Vacation 12 closed the season at this house. Besides Conroy and Fox, Hughey Dougherty and Mamie Taylor deserve mention.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): ITEM: The regular season is over, but local concerts, etc., have been scrambling for dates.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager): House dark 15-25. Sousa's Band 26.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): Helen Beach Yaw in grand concert 8 to large business. Effie Ellsler 9 in Camille to light business; deserving large.==ACADEMY OF MUSIC (M. H. Burgunder, manager): Lillian Russell Opera co. 7 in The Goddess of Truth to large business.==DAVIS' THEATRE (George E. Davis, manager): Dark week of 7.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Professor Day, the hypnotist, 11-16 to good business and pleased audiences.

CAMBRIDGEBORO.—SAYLES' OPERA HOUSE (H. R. Wilber, manager): McKinley Brothers, booked for 16, failed to appear.

FRANKFORT.—MUSIC HALL (William B. Allen, manager): The Huntington Stock co. closed a week's engagement 16. It is the best repertoire co. that has appeared here and drew good houses with a finished and conscientious production of standard plays.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Owing to the large numbers who were unable to see X. La Motte and Ogla Helen Sage in their amusing production of hypnotism during week of 4, a second engagement was given week of 11 to crowded houses. Their success is the largest the house has ever had.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Prof. E. M. Day, the hypnotist, failed to entertain 4-9. He found Lehigh students hard subjects to hypnotize, consequently his entertainments were very dry and drew but small audiences. The Merry Makers, under the management of Bowersook and West, began a week's engagement 12 and succeeded in pleasing crowded houses at a dime to any part of the house. We have had dozens of high-priced attractions this season not half so meritorious as this co. The repertoire includes His Mother-in-Law, Three Hats, Uncle John, Frank Wilde, Gloriana, Nita's First, etc. The regular season closes with the Merry Makers' last performance 16.==ITEM: The season of 1895-96 has been the worst since the building of the Opera House here. With few exceptions the most superior attractions could draw only fair business.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Sousa's Band, booked for afternoon 9, canceled and the season has closed at this house. Work is now in progress on the new theatre being built by C. D. Kaier, proprietor of the present theatre. The new theatre will be situated in the rear of the old one and will have a floor space of 70x90. The stage will be 35x70, the largest in the coal region. Manager Quirk expects to have the new theatre complete by the first part of September, and Mr. Wise, the architect, has promised him that the interior of the theatre will be a close counterpart of the Fifth Avenue Theatre, New York city.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Millhouse, manager): House dark week of 11.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): The Gay Parisians, by W. J. Ferguson, drew but a small audience. The minstrel entertainment given by home talent 12, 13 for the benefit of the Day Nursery Association was not a financial success.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Harry and Carrie Weber, with a fairly good co., played to fair business during week of 3. The repertoire consisted of popular pieces that were given at popular prices. Digby and Laura Joyce Bell in Hoyt's A Midnight Bell, was produced for the Elk's benefit 11 and drew a good house and delighted the audience.

TYRONE.—ACADEMY OF MUSIC (G. W. Hammersley, manager): House dark 11-16.

FREELAND.—GRAND OPERA HOUSE (George McLaughlin, manager): Winnett Stock co. 7-9; good performance; fair house.

RHODE ISLAND.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Ward and Vokes to large house 13; excellent performance.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Sawtelle Dramatic co. drew large houses 7-9.==ITEMS: Harry Watchman was in town 3, ahead of The Old Homestead.—The Sawtelle Dramatic co. closed their regular season here 9, after a very successful season of forty weeks.

SOUTH CAROLINA.

SPARTANBURG.—CITY OPERA HOUSE (Max Greenwall, manager): House dark 10-16.==ITEM: Converse College: The May Festival 13-15; very fine opera to good business.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): Chicago Ladies' Quartette 9 to fair business. Kermiss, by Sioux Falls Choral Club 6, 7, to good houses. The Alton Stock co. opens 11 for a week in repertoire. ==PROPER'S THEATRE (W. W. Obert, manager): Emil Liebling, pianist, gave one of his grand concerts 13. ==ITEM: Sioux Falls Lodge, No. 282, B. P. O. E., kept open house 8 in honor of Sioux City Lodge 112. A special train from Sioux City brought 100 Elks and the Fourth Regiment Band of Iowa. Visiting brothers were in attendance from all points of the West, and for twelve hours the "band played on." Thirty-five candidates were made members of the Best People On Earth.

TENNESSEE.

JACKSON.—PYTHIAN OPERA HOUSE (Woener and Tuchfeldt, managers): Paige's Players in repertoire 11 for one week at popular prices; attendance fair. Marguerite Freeling, better known as Margetera Norri, a Jackson girl, arrived home from Italy 8 where she has completed a two-season course of instruction in vocal music.

TEXAS.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, managers): The season at this house has closed.

ORANGE.—BROWN'S OPERA HOUSE (Lausen and Curry, proprietors): Church concert 5; Spaugh's Comedians 6-9 to fair business. House closed for the season.

EL PASO.—MYAR'S OPERA HOUSE (A. B. McKie, manager): House dark week ending 9.

GAINESVILLE.—THE GALLIA (Paul Gallia, manager): The presentation of a flag to the Hemming Guards 6.

TEXARKANA.—GRIO'S OPERA HOUSE (Harry Ehrlich, manager): Otto Krouse Dramatic co. played in repertoire week ending 9 to good business. The Charity Circus, by home talent, gave two performances 7 to satisfactory houses.

FLATONIA.—ARNIN AND LANE OPERA HOUSE (A. Brunermann, manager): Mrs. Ritchie's Class in Music, assisted by the Washburn Mandolin Club of San Antonio, 1 to a good house and general satisfaction. Ella Habermacher's Elocution Class 5 to a packed house. An interesting programme was given and very much enjoyed. Clark-Hillyer, booked for 12, 13, failed to appear. ==ITEM: Business at the Opera House has been very satisfactory during the season which is now closed.

UTAH.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): The Carleton Opera co. in The Lily of Killarney 6 to a fair house. Hoyt's A Trip to Chinatown co. 9 to a fine house. Pudd'nhead Wilson 19; John Griffith in The Fool's Revenge and Faust 20, 21. ==ITEM: Charles Kent, a baritone singer of this city, has joined Primrose and West's Minstrels.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Hoyt's A Trip to Chinatown never seems to lose its charm, and drew two big houses 7, 8. ==GRAND OPERA HOUSE (J. B. Rogers, manager): Moths, presented for the third time week of 3, drew better houses than ever. Jennie Kennark as Vera and Walter Edwards as Correze divided the honors. Helen Henry made a very bright and breezy part of Fischia Leach, the American girl. ==LYCEUM THEATRE (Gates and Ellsworth, managers): The Colleen Bawn never seems to lose its hold here, and has drawn good houses week of 3. A vaudeville turn was given by the Russells between the acts, which has proven very popular. ==ITEM: At the recent election for officers of the Grand Opera House, J. B. Rogers was reinstated manager for the coming year.

LOGAN.—THATCHER'S OPERA HOUSE (Guy Thatcher, manager): House dark 4 9. John Griffith in Faust 16.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (C. S. Blanchard, manager): Jesse Conthoni and co., under the auspices of the Apollo Club, to a large and well-pleased house 13. Miss Conthoni came from Chicago especially for this concert. Hoyt's Midnight Bell 20. ==GOLDEN FLEECE HALL (R. C. Bowers, manager): Sousa's Band June 8.

BRATTLEBORO.—AUDITORIUM: Richard Golding 23.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Conroy and Fox 16; Midnight Bell 19 Old Jed Prouty 30; Sousa's Band June 8. ==ITEM: Business this season has been good and bookings for next season promise some of the best attractions on the road.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC: House dark 11-16.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): The Longdon Dramatic co. for one week commencing 11 in A Woman's Revenge to good business; performance and co. satisfactory. ==ITEM: The house has been cooled by four large electric fans, which makes it exceedingly pleasant. House closes 18.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): John Griffith in Faust and A Fool's Revenge to good business 8, 9. ==ITEM: After the performance of Faust Mr. Griffith was entertained by a number of his old-time friends in the form of a banquet, at which many wishes were expressed for the future success of the promising young tragedian.

TACOMA.—TACOMA THEATRE (S. C. Heilig, manager): Pudd'nhead Wilson 7 to a large and well-pleased audience. Frank Mayo easily won first position, but Aunt Patsy and the Sheriff came easy for second place.

NEW WHATCOM.—LIGHTHOUSE THEATRE (E. E. Whitmore, manager): House dark week of 9. Milton Nobles 14-16.

WEST VIRGINIA.

WHEELING.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Gonzalez Opera co. to continued good business.

FAIRMONT.—OPERA HOUSE (M. D. Christie, manager): Two Johns 15.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Y. M. C. A. Choral Society 7 to good business. Ellen Beach Yaw 13.

WISCONSIN.

WARSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Alexander's Plantation Minstrels to a small house 7. Evelyn Gordon co. 18-23.

MERRILL.—BEROD'S OPERA HOUSE (William Conners, manager): Plantation Minstrels 6; small but appreciative audience. Evelyn Gordon co. 11-16, La Badie's Faust 23.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): Stuart Ropson and his excellent co. presented Mrs. Ponderbury's Past, preceded by the curtain raiser, Blue Sulphur, to a fair though not large audience 6. It was a finished performance. Beach and Bower's Minstrels 14, 15; Owen Dramatic co. 18-23. ==LAKESIDE AUDITORIUM (E. R. Harding, manager): House dark week 4-9.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Frederick Warde in King Lear and Julius Cæsar 5, 6, gave two very artistic performances; but did not do a paying business.

WEST SUPERIOR.—GRAND OPERA HOUSE (R. J. Wemyss, manager): James O'Neill in The Count of Monte Cristo to big house. Well-balanced co. Uncle Josh Spruceby 14.

FOND-DU-LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): The Fast Mail 8; fair house.

CHIPPEWA FALLS.—(GRAND OPERA HOUSE (O. F. Burlingame, manager): J. C. Lewis' Si Plunkard co. to good house 11.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Lincoln J. Curtiss' Fast Mail was presented 9 to a fair audience. The piece was well rendered and the scenic effects were fine. ==ITEM: The May ball given by the Sheboygan Lodge of Elks, No. 299, at Concordia Hall 3 was a delightful affair. The music was furnished by the Arion Orchestra of Oshkosh. At eleven o'clock the Elks remembered their absent brethren, and sang "Auld Lang Syne," accompanied by the orchestra.

JANESVILLE.—MYER'S GRAND OPERA HOUSE (William C. Stoddard, manager): Frederick Warde 7 in King Lear to a small audience. Beach and Bowers' Minstrels 11, 12 to fair-sized audiences.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The More-Livingstone co. (pirates) week ending 9 to light business. Same co. began a second week's engagement 11, playing to fair-sized house. ==ITEM: Manager Strasilipka has secured control of the Minnesota Opera House, and will assume its management June 1.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Clay Clement in The New Dominion 19.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): House dark 5-12.

GREEN BAY.—TURNER OPERA HOUSE (J. H. Nevins, manager): Nellie McHenry delighted a large audience 6 in The Bicycle Girl. Charles P. Morrison as Steven Stilwell came in for a large share of the applause. Beach and Bower's Minstrels 26. ==OPERA HOUSE (G. Schumacher, manager): Carter's Fast Mail to a very small house 6. Co. poor; scenery very fine. ==ITEM: The German Theatre Stock co. will open their Summer season of German performances at Turner Opera House June 2. The co. consists of S. Selig Myer, Mary Harding, Hedwig Beringer, Mila Biey, Emil Puls, W. Gehring, Carl Holtz, L. Kries, and M. Fisher. They will give one performance a week, with an occasional performance in some of the neighboring cities.

BARABOO.—THE GRANDE (Butler and Shults, managers): University of Wisconsin Glee, Guitar and Banjo Club 16.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Frederick Ward in King Lear 9 to a small house.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): The Andrews Opera co. in The Pretty Parisian played to a small house 13; performance first class. Coming: Hubert Labadie's Faust 22; Beach and Bower's Minstrels 26.

CANADA.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): Charles R. Gardner (Karl) opened in Fatherland 11, and gave a very pleasing performance. Mr. Gardner's singing was very much admired. Coming: Conroy and Fox. ==THEATRE FRANCAIS (W. E. Phillip, manager): The Stock co. produced The Octoroon week beginning 11. It is well acted and carefully staged, like all the productions at this house. The short season of the co. now drawing to its close has been very successful, and the patrons of the house will look forward with pleasure to see the members of it next season. ==ITEMS: The Nile Expedition will be presented at the Queen's 14-16 for the benefit of Mr. and Mrs. Edwin Varney. They are indefatigable workers, and have always given ready help to charitable and sacred organizations, so the performance deserves to be a success.—May Milloy, late of the Joseph Haworth co., is here for a vacation with her family. She leaves shortly to join a stock co.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadler, manager): Charles L. Davis in Alvin Joslin 16; Al. G. Field's Darkest America 18; White Crook 30.

ST. THOMAS.—DUNCOMBE'S NEW OPERA HOUSE (T. H. Duncombe, manager): Madge Tucker repertoire co. week of 4 to only fair houses. ==NEW GRAND OPERA HOUSE (H. G. Hunt, manager): House dark.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): Charles L. Davis in Alvin Joslin pleased a large audience 11. Martin's farce-comedy co. opened an engagement 12 to a crowded house. The co. includes some clever performers, among whom are Ruth Livingston, W. J. Malcolm and the Lewis Children.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Remenyi drew large and fashionable audiences 6, 7.

BELLEVILLE.—CARMAN'S OPERA HOUSE (Powers Brothers, managers): Al. G. Field's Darkest America 9 with matinee to good business; excellent performance. Charles L. Davis' Alvin Joslin 14; Sousa's Band June 3.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne' manager): Charles L. Davis presented Alvin Joslin to a poor house 9. Whether it was the result of the hot weather, the light attendance or the mediocrity of the co., the performance certainly was a disappointment in every respect, the actors, not even excepting the star, going through their parts in a very indifferent and perfunctory manner. ==ITEM: This will likely bring the season to a close so far as professional bookings go. Pygmalion and Galatea, under the auspices of the W. A. A. A., 25 by local amateurs.

TORONTO.—OPERA HOUSE (Ambrose J. Small, manager): Al. G. Field's Darkest America gave a good entertainment and did good business 11-16. Charles L. Davis 18-23. ==MASSEY MUSIC HALL (J. E. Luckling, manager): The Greene-Brema Concert 11 was a very successful affair. The grand festival production of Rossini's Stabat Mater June 2 is an assured success. A very large number of subscribers have placed their names on the list.

GUELPH.—ROYAL OPERA HOUSE: House dark.

[Received too late for classification.]

DENVER.

Manhattan Beach and Elitch's Gardens will each have stock cos. this Summer and both resorts will open 30, at which time Manhattan Beach, which is owned and controlled by the Southern Investment Co., of which Captain Bethell, one of Denver's most favorably known and wealthiest citizens, is the sponsor, enters upon its fifth successful season. The management this Summer is intrusted to R. L. Giffen, who, with the exception of last Summer when he was on the road with his own stock co., has managed the Beach since its inception. He has a host of friends, and as well a keen insight into the needs and demands of the theatregoing public, combined with a splendid knowledge of all of the details of the dramatic profession. Mr. Giffen, who combines rare executive ability and excellent business ability, is really an ideal manager, and under his direction Manhattan Beach will continue to be as fine a Summer resort with as good a stock co. as is to be found in the country.

The stock co. at Manhattan Beach is completed, and includes: James Niell for leading business and stage director; Walter Edwards, heavies; George Eneson, comedy and old man; John B. Maher, characters and light comedy; Edwin Arden, leads; Annie Blancke, soubrette; Sara Stafford, general business; Rebecca Warren, Mattie Earle and Wallace Bruce.

The plays to be presented this Summer will be mostly comedies, and those selected will be thoroughly in keeping with the character of the artistes interpreting them. The opening bill will be The Private Secretary. The season will be for at least fifteen weeks.

The play-bills at Elitch's Gardens this Summer will read "Mrs. John Elitch Jr., Proprietor and Manager." In addition to the duties heretofore incumbent upon her as owner of this beautiful Summer resort, she will this season add the onerous duties of managing and that she will perform them successfully, the Denver public, who are well acquainted with her fine business qualifications and consummate tact, have not the slightest doubt. Mrs. Elitch has improved the grounds greatly, several alterations having been made in the theatre and the main improvement being a huge open-air pavilion, which will be called the Trocadero, and in which an orchestra of sixteen musicians under the direction of Herr Ferdinand Stark will give afternoon concerts daily. In the theatre a stock co. will hold the boards in standard dramas. The stock co. will consist of eleven people and will be under the direction of J. H. Huntley.

At the Tabor this week Gunning, the boy hypnotist, is drawing fair houses and at the Orpheum the S. R. O. sign is displayed nightly. The Pearson co., which is in its last week here has revived She and is giving quite a creditable production, and as She has not been seen here in nine years, it is a treat for younger theatregoers.

Captain Bethell, with his usual generosity, has donated Manhattan Beach upon the afternoon and evening of 23 to the Ladies' Aid Societies of the Trinity M. E. and Central Presbyterian Churches. The entertainment, to be given under the auspices of the societies, consists of a Children's Cantata in the afternoon and Rebecca's Triumph at the evening performance. Prominently engaged in the latter performance will be Anna Bliss, Theresa Hewitt, Lucy Hayes, Mildfred Hall, Heckendorff, and Mrs. Depew.

After a fitful season of two weeks the Lyceum closed 9. The members of the stock co. did not receive their salaries for any portion of the season, nor so far as I can learn was the rent of the theatre or any of the numerous bills contracted by Walton and Rogers paid by these men. W. A. Rogers, who posed as the manager of the theatre, E. A. Walton being the lessee, was formerly manager of the Chicago Dramatic Agency. Walton, who is reputed wealthy, is the "angel." These two failed to turn over the money derived from the benefit performance given at that house 3 for the benefit of the sufferers by the Crippie Creek fire, and so they were arrested by the city authorities, but the matter was afterwards compromised by the payment of the money. A member of the stock co. yesterday swore out a warrant against Rogers for obtaining money under false pretences.

In other ways the officers of the law have been taking a hand in things theatrical. Comedian Charles J. Stewart, formerly a member of the Haverly Minstrels troupe, was fatally shot in this city 13. Upon the same day the stock of the London Museum Co., who have been showing at Thirtieth and Larimer Streets, was attached by employes.

F. E. CARSTARPHEN.

OREGON.

PORTLAND.—MARQUAM GRAND S (Cal Heilig, manager): Frank Mayo in Mark Twain's Pudd'nhead Wilson with an exceptionally well balanced co. in which Arnold Daly as Chambers, Frank Campeau as Tom Driscoll, Newton Chisnell as the County Sheriff, Eleanor Moretti as Rosy, and Frances Grahame as Rowy, acquitted themselves with a deal of credit, played to all houses 3-6. Roland Reed, excellently supported by Isadore Rush, Mamie White, Mary Myers, Will R. Bernard, Charles Wyngate, Sheridan Tupper, John H. Bunny, Julian Reed, and James Douglas drew large and delighted audiences 7-9 (three performances) in The Politician, or the Woman's Plank, and Lend Me Your Wife. Dr. Roland D. Grant, of this city, repeated, matinee of 9, his illustrated lecture on "Where Rolls the Oregon" to a packed house. The stereopticon views of the many interesting scenes in Oregon (mountains, valleys, waterfalls, lakes and cities), coupled with the Doctor's intelligent descriptions of each, greatly pleased the audience for two hours. Edwin Milton Royle in Mexico and Friends 11-13; A Breezy Time co. 15, 16; Richard Mansfield 18-20; Primrose and West's Minstrels 25-27; Hopkins' Trans-Oceanic Specialty co. 28-30. ==COLDRAY'S NEW THEATRE (John F. Cordray, manager): House dark 4-6. Richard and Pringle's Georgia Minstrels, with "Billy" Kersands, "whose mouth is his fortune," as the stellar attraction, assisted by a good aggregation, gave first rate performances 7-10 (Saturday and Sunday matinees) to S. R. O. houses. It was one of the best minstrel cos. that have been here in many weeks. ==PARK THEATRE (Boyd and Arnold, owners): Political meeting in the interest of local and State Republican politics 7 was attended by crowded house. ==ITEMS: Newton Chisnell, in Mayo's Pudd'nhead Wilson co., made a hit at every performance while here in the character of Blake, County Sheriff. His "Order-in-th'-court" cry was a gem of comedy, and always begot him merited recognition from the audiences.—In honor of Brother Roland Reed the members of Portland Lodge of Elks, No. 142, gave a stag social at their hall in the Marquam Building 7. The social was a success. For the third time in the history of the local Elks Roland Reed officiated as chairman. D. Solis Cohen, P. E. R., introduced Mr. Reed in a befitting speech. The remainder of the programme was as follows: Singing by the Multorpor Junior Quartette, Louis Dammasch, T. D. Honeessy, and a new version of Paradise Alley by Reed; an original piano solo by Ralph Hoyt; recitations by William Bernard and L. D. Dean; mind-reading by Tyndall; musical selections by Mendelssohn Quartette, and short-told tales by J. H. Bowny. George Riddle drew large audiences at the High School Assembly Hall 29 by readings of A Midsummer Night's Dream, Macbeth, The Merchant of Venice, and Victor Hugo's Lucretia Borgia. The audiences were highly pleased with the readings. Mr. Riddle is cultivated and refined in every way, and is an artist in the truest sense of the word. George Sellinger, advance manager for Hopkins' Trans-Oceanic co., arrived 9. He is arranging for the co.'s appearance at the Marquam 28-30. He reports, in conversation with your correspondent, that his co.'s business has been most flattering since it came to the coast. Manager Cal S. Heilig, of the Marquam, left here for San Francisco 9. While there he will try to establish another theatre in San Francisco in the interest of the Northwest Theatrical Association, of which he is manager. The association now controls theatres in Portland, Seattle, Tacoma, Olympia and Astoria. In talking with THE MIRROR representative, Manager Heilig said that his association will try to establish a Pacific Coast circuit of theatres similar to that now controlled by Al Hayman and Jacob Litt in the Middle West. If successful, the association will control the movements of all first-class cos. and play them over the entire circuit regularly every season. "The key to the situation," said Manager Heilig, "is a first-class theatre in San Francisco. It is the intention of the association to either lease a suitable building, and adapt it to our purpose, in a central location, or else to buy outright and build a house of our own. The association is well backed with capital by representative men in California, Oregon and Washington, so the interests of the association will be carefully looked after. The association means business. It is in the field to stay." Assistant Manager and Treasurer Maurice Smith, of Cordray's, had his hands full in handling the crowds to see the Georgia Minstrels at Cordray's 7-10; but, that he did so properly and satisfactorily to the habitués of the theatre is due to his general efficiency in managerial matters and his ever-pleasant way of accommodating his patrons.—Tom J. Myers, advance representative of Edwin Milton Royle's Mexico and Friends co., arrived 7. He is doing good work for the co. here.—Maud Hoffman, of Corvallis, Ore., who has acquired fame on the London stage with Wilson Barrett's co., notably as Mrs. Haller in The Stranger, and Bernice, in The Sign of the Cross, and who recently arrived here to visit her home, left here 7, accompanied by her mother, to resume her place with Barrett's co. Prior to her departure 7, Mrs. J. P. Montgomery, of this city, gave an afternoon tea in honor of Miss Hoffman, and a delightful afternoon was passed with a few friends.—Ottilia B. Billings, for many seasons the very pretty and competent treasurer of Cordray's local theatre, and one of Portland's best and favorite guitar and banjo musicians, returned here 8 from a six months' tour of the East, where she achieved signal success in her particular line.—For the benefit of those concerned, kindly allow your correspondent to suggest that the word "Pudd'nhead" (Wilson) be written with two apostropes each side of the "n." The word is short for "puddinghead."—The musical selections played by Manager H. A. Webber's orchestra at the Marquam week ending 9, under the direction of genial Sam Driscoll, were much enjoyed by the audiences who were fortunate enough to hear them. The most pleasing of the selections were: "The Marquam Grand March," composed and dedicated to the Marquam by Gay Catlin, and "A Walk through Chinatown" (in Portland), by William T. Pangle (who, by-the-bye, is acknowledged to be one of the best all-round orchestral drummers on the 'Coast), both of this city; also a selection from Moses' opera, Iacinta. Witmark's Zenda, and Donizetti's Caprice, from Lucretia Borgia.—Greenville P. Kleiser, reader and impersonator, delighted a large audience at Grace Church 6 with an excellent reading of "Our American Cousin."

O. MITCHELL.

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ALABAMA (Clement Bainbridge, mgr.): Washington, D. C., May 18-23.

AMY LEE AND FRANK DOANE (Harry W. Lemon): Wallace, Idaho, May 18, Wardner 19, Pullman 20, Colfax, Wash., 21, Spokane 22, 23, Pendleton, Ore., 25, Walla Walla, Wash., 26, North Yokima 27, Ellenburg 28, Snohomish 29, New Whatcom 30, Vancouver, B. C., June 1, Nanaimo 2, Victoria 3, Tacoma, Wash., 4, Seattle 5, 6, Portland, Ore., 8-10.

AUDITORIUM STOCK (John P. Slocum, mgr.): Kansas City, Mo., May 4—indefinite.

AN OFFICER OF THE SECOND (Eugene Tompkins, mgr): Chicago, Ill., May 4—indefinite.

ALBERT TAYLOR: Comanche, Tex., May 18-23.

ADA REHAN (Augustin Daly, mgr.): San Francisco, Cal., May 18-June 6.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Boston, Mass., May 18-23.

A TURKISH BATH (E. H. Macoy, mgr.): Tiffin, O., May 18, Fostoria 19, Findlay 20, Upper Sandusky 21, Ada 22, Wapakoneta 23, Van Wert 25, Auburn, Ind. 26, Kendallville 27, Elkhart 28, La Porte 29, Hammond 30, South Chicago, Ill., 31.

BACON STOCK: Portland, Ore., Jan. 27—indefinite.

BATTS-LOSEE (Harry Shannon, mgr.): Hillsborough, N. H., May 18-23, Bristol 25-30.

BLANDE'S SUMMER STOCK: Kansas City, Mo., May 11—indefinite.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): Utica, N. Y., May 18.

CONROY AND FOX (William L. Malley, mgr.): Montreal, P. Q., May 18-23, Boston, Mass., 25-30.

CHARLES A. GARDNER (D. V. Arthur, mgr.): Buffalo, N. Y., May 18-23.

CLIFTON-MIDDLETON: Oneonta, N. Y., May 18-23, Cohoes 25-30.

CARRIE LAMONT: Keokuk, Ia., May 18, 19.

DAN SHERMAN (Old Dan Tucker): New York city May 11-30.

E. K. COLLIER: San Francisco, Cal., May 11-30.

8 BELLS (John F. Byrne, mgr.): Fall River, Mass., May 19, 20, New London, Conn., 21, Norwich 22.

EDNA MAY: Hot Springs, Neb., May 18, Rushville 19, Fort Niobrara 20, 21, Valentine 22, O'Neil 23.

E. H. SOTHERN (Daniel Frohman, mgr.): Philadelphia, Pa., May 18-23.

EMMA WARREN (J. S. Garside, mgr): Chattanooga, Tenn., May 18-23.

EVELYN GORDON (W.G. Collinge, mgr.): Wausau, Wis., May 18-23.

ELDON'S COMEDIANS (G. H. Eldon, mgr.): Elkhart, Ind., May 18-24, Warsaw 25-30.

FAUST (Callahan's): New York city May 18-23.

FAUST (Griffith's): Salt Lake City, Utah, May 18, 19.

FAIRBANKS-MITCHELL: Fitchburg, Mass., May 18-23, Lowell 25-30.

FAUST (Hubert Labadie): La Crosse, Wis., May 18, 19, Tomah 20, Portage 21, Stevens Point 22, Merrill 23, Wausau 25, Tomahawk 26, Rhinelander 27, Antigo 28, Clintonville 29, Oconto 30, Marinette June 1, Menominee, Mich., 2, Escanaba 3, Norway 4.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Decatur, Ill., May 22.

FLORA STANIFORD (J. G. Glasgow, mgr.): Jersey Shore, Pa., May 18-23, Wellsboro 25-30.

FAST MAIL (Southern; John B. Hogan, mgr.): Omaha, Neb., May 18, 19, Sioux City, Ia., 20, Rockford, Ill., 21, Elgin 22, South Chicago 23.

FERRIS COMEDIANS (Dick Ferris, mgr.): Muskogee, I. T., May 18-23.

GOODWIN COMEDY: Westfield, Pa., May 18-23.

GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): Little Falls, N. Y., May 18, Schenectady 19.

GAY PARISIANS (Charles Frohman, mgr): Chicago, Ill., May 18—indefinite.

GREAT NORTHWEST (Thomas W. Miner, mgr.): Brooklyn, N. Y., May 18-23.

HARPER-DETRICK—Dresden, Tenn., May 18-23.

HAMILTON'S PLAYERS: St. Albans, Vt., May 18-23.

HEYWOOD'S CELEBRITIES: West Point, Miss., May 8, Aberdeen 19.

HENNESSY-LEROYLE: Denver, Col.—indefinite.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Boston, Mass., May 4—indefinite.

HARRIS COMEDY (Harris and Ayer, mgrs.): Rockland, Me., May 18-20.

ION CARROLL: Charleroi, Pa., May 18-23.

IDEAL COMEDY: Stafford Springs, Mass., May 18-23, Adams 25-30.

IRVING PLACE STOCK: Cleveland, O., May 18-23.

JOSHUA SIMPKINS: Elwood, Ind., May 18, Rushville 19.

JOSEPH JAY DOWLING: Los Angeles, Cal., May 4-July 11.

JOHN J. BURKE (Edwin P. Hilton, mgr.): Chicago, Ill., May 17-23.

JUNO BARRETT: Newton, Kan., May 11-23.

JOHN GRIFFITH (Church and St. John, mgrs.): Salt Lake City, Utah, May 18-20, Ogden 21, 22, Provo City, Col., 23, Montrose 25.

JAMES O'NEILL (W. F. Conner, mgr.): Minneapolis, Minn., May 14-16, Peoria, Ill., 23.

JOHN DREW (Charles Frohman, mgr.): Aurora, Ill., May 18, Rockford 19, Madison, Wis., 20, Milwaukee 21-23.

JOHN STAPLETON (Gustave Frohman, mgr.): Chicago, Ill., May 18-23.

JOSIE MILLS: Quebec, Can., April 27—indefinite.

KATIE EMMETT: Chicago, Ill., May 11-23.

KENNEDY PLAYERS: Scranton, Pa., May 18-23, Rochester, N. Y., June 1-6.

KOHMAN COMEDY: Delhi, N. Y., May 18, 19.

KELLY AND BATES: Torrington, Conn., May 18-23, Litchfield, 25-30.

KRAUSE STOCK (Otto H. Krause, mgr.): Ft. Smith, Ark., May 18-23.

KATHERINE ROBER: Providence, R. I., May 18-23.

KELLAR THE GREATER (Dudley McAdow, mgr.): Philadelphia, Pa., May 18-23.

LANGDON DRAMATIC: Martinsburg, W. Va., May 18-23.

MILTON NOBLES: Seattle, Wash., May 4-23.

MAURICE FREEMAN (L. C. Jones, mgr.): Worcester, Mass., May 18-23.

MISS BROWN (No. 2): San Francisco, Cal., May 11-23.

MINNIE LESTER (Charles Rosencrans, mgr.): Albany, N. Y., May, 18-23.

MARIE WELLESLEY (Richard Obee, mgr.): Cedar Rapids, Ia., May 18-June 6.

MAY IRWIN (Rich and Harris, mgrs.): New York city March 16-May 23.

MYRA COLLINS (Kellam and Harper, managers): Lowville, N. Y., May 18-23, Carthage 25-30, Governeur June 1-6.

MAN IN THE IRON MASK: Cleveland, O., May 18-23.

NELLIE MCHENRY (James B. Delcher, mgr.): Petoskey, Mich., May 18, Travers City 19, Manistee 20, Bay City 21, Saginaw 22, Lansing 23, Chicago, Ill., 24-30.

ON ERIN'S SHORES (Mincher and Samue's, mgrs.): New York city May 18-23, Pittsburg, Pa., 25-30.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Spring Valley, Ill., May 18, Marseilles 19, Momence 20, Mentone, Ind., 21, Cherubusco 22, Auburn 23.

PUDD'NHEAD WILSON: Salt Lake City, Utah, May 20, 21, Leadville, Col., 22.

RHEA (Rich and Maeder, mgrs.): Omaha, Neb., May 17-19, Lincoln 20.

RICHARD MANSFIELD: Portland, Ore., May 18-20, Tacoma, Wash., 21, Victoria, B. C., 22, Vancouver 23.

ROBERT MANTELL (D. FA. Bonta, mgr.): Colorado Springs, Colo., May 18, Pueblo 19, Leadville 20, Salt Lake City, Utah, 22, 23.

ROLAND REED (E. B. Jack, mgr.): Spokane, Wash., May 18, Helena, Mont., 20, Butte City 21-23, Salt Lake City, Utah, 25, Ogden 26, Cheyenne Wyo., 28, Colorado Springs, Col., 29, Pueblo 30, Denver, June 1-6.

ROBERT SHERMAN: Chilicothe, Mo., May 18-23, Brookfield 25-30, Maryville June 1-6.

RUBY LAFAYETTE: Bonham, Tex., May 18-23, Clarksville 25-30.

SPIDER AND FLY: Fall River, Mass., May 18-23.

SHORE ACRES (William B. Gross, mgr.): Franklin, Pa., May 18, Titusville 19, Corry 20, Erie 21, Butler 22, Jeannette 23.

SYDNEY ROSENFELD STOCK: Chicago, Ill., May 18-23.

SOUTHERS-PRICE (Ray Bankson, mgr.): Jamestown, Pa., May 18-23.

SARAH BERNHARDT: New York City May 18-23.

SIDE TRACKED (W. O. Edmunds, mgr): Detroit, Mich., May 17-23.

STUART ROBSON (W. R. Hayden, mgr.): Port Huron, Mich., May 18, London, Ont., 19, Hamilton 20, Toronto 21-23.

SUNSHINE OF PARADISE ALLEY: New York city, May 11—indefinite.

THE RIVALS: Indianapolis, Ind., May 19, Grand Rapids, Mich., 20, Detroit 21.

TRILBY (Australian; William A. Brady, mgr.): Melbourne April 6—indefinite.

THE GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): Chicago, Ill., May 18—June 13.

THE SPORTING DUCHESS: Boston, Mass., April 27-May 22.

THOROUGHBRED (Charles Frohman, manager): New York city May 4—indefinite.

THE MCKINLEYS: Cambridgeboro, Pa., May 18-23.

TRILBY (A. M. Palmer, mgr.): New York city May 18-23.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Westerly, R. I., May 18, New London, Conn., 19, Norwich 20, Middletown 21, New Britain 22, Hartford 23, Waterbury 25, Danbury 26, South Norwalk 27, Bridgeport 28, New Haven 29, 30.

THE MERRY MAKERS (Bowersook and West, mgrs.): Allentown, Pa., May 18-23, Reading 25-30.

TRIP TO CHINATOWN (Australian; Julian Mitchell, mgr.): San Francisco, Cal., May 18-23, Australia—indefinite.

UNCLE JOSH SPRUCEBY: Ironwood, Mich., May 18, Hurley, Wis., 19, Washburn 20, Bayfield 21, Rice Lake 23.

VAN DYKE AND EATON (C. Mack, mgr.): Winona, Minn., May 18-23, Eau Claire, Wis., 25-30.

VINCENT-STREETER: Jackson, Mich., May 18-23, Battle Creek 25-30.

WILLIAM ECHOLS: Girard, Ill., May 18-23.

WIFE FOR WIFE: Syracuse, N. Y., May 18-23, Rochester 25-30.

WRIGHT HUNTINGTON STOCK (Branch O'Brien, mgr.): Oil City, Pa., May 18-23.

WICKLOW POSTMAN: St. Louis, Mo., May 18-23, Kansas City 25-30.

WILLIAM F. OWEN (H. W. Eastman, mgr.): Racine, Wis., May 18-23, Milwaukee 25-30.

WAITE COMEDY (David H. Woods, mgr.): Paterson, N. J., May 11-23.

WINNETT DRAMATIC: Syracuse, N. Y., May 18-23.

WOODWARD THEATRE: Atchison, Kans., May 18-23.

WESTON-DOW: Nashua, N. H., May 11-June 20.

OPERA AND EXTRAVAGANZA.

BOSTONIANS (Frank L. Perley, mgr.) Fall River, Mass., May 18, Worcester 19, Northampton 20, New Britain, Conn., 21, Hartford 22, Springfield, Mass., 23, Harlem, N. Y., 25-30.

CASTLE SQUARE OPERA: Boston, Mass.—indefinite.

CANADIAN JUBILEE SINGERS: Norwood, N. Y., May 18, Moriah 19, Malone 20, Chateaugay 21, Champlain 22, Plattsburg 23, 24.

CHICAGO MARINE BAND (Howard Pew, mgr): Kalamazoo, Mich., May 18, Battle Creek 19, Jackson 20.

COLUMBIA OPERA: Waterloo, Ia., May 18, Decorah 20.

DELLA FOX (Nat Roth, mgr.): Washington, D. C., May 11-23.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city—indefinite.

FRANK DANIELS (La Shelle and Clark, mgrs.): Providence, R. I., May 18-23.

GRAU OPERA (Jules Grau, mgr.) New Orleans, La., May 25-June 27.

GONZALEZ OPERA (Frank V. French, mgr.): Youngstown, O., May 18-23.

HINRICH OPERA: Philadelphia, Pa., May 4-23.

KIMBALL OPERA: Pittsburg, Pa., May 18-23, Baltimore, Md., 25-30.

LILLIAN RUSSELL: Harlem, N. Y., May 18-23.

MISS PHILADELPHIA (Tyler and Askins, mgrs.): Philadelphia, Pa.—indefinite.

RIVARDE (Violinist): San Francisco, Cal., May 19-22, Portland, Ore., 27, 28, Tacoma, Wash., 29, Seattle 30, Vancouver, B. C., 31, Victoria June 1, Spokane, Wash., 3, Butte, Mont., 5, Helena 6.

SOUSA'S BAND (D. Blakely, mgr.): West Chester, Pa., May 18, Mauch Chunk 19, Shenandoah 20, Williamsport 21, Baltimore, Md., 22, 23, Washington, D. C., 24, Martinsburg, W. Va., 25, Connellsville, Pa., 26, Oil City 27, Erie 28, Buffalo, N. Y., 29.

SEIDL ORCHESTRA: San Francisco, Cal., May 18-30.

STRINDORFF-EBERT OPERA: New York city May 18—indefinite.

WHITE CROOK (Eastern): Washington, D. C., May 18-23.

WHITE CROOK (Western): Ionia, Mich., May 18, St Johns 19.

ZEROL (Joe Oppenheimer, mgr.): Boston, Mass., May 18-23.

MINSTRELS.

BILLY PRICE: Milwaukee, Wis., May 18-25.

DARKEST AMERICA (Will A. Junker, mgr.): Lindsay, Can., May 18, Orillia 19, Collingwood 20, Barrie 21, Stratford 22, St. Marys 23.

HI HENRY'S MINSTRELS: Pana, Ill., May 18, Decatur 19, Danville 20, Lafayette, Ind., 21.

VAUDEVILLE.

CITY CLUB: Philadelphia, Pa., May 18-23.

CYRENE VAUDEVILLE: Philadelphia, Pa., May 18-23.

FLYNN AND SHERIDAN'S BIG SENSATION: New York city May 18-23.

FRENCH FOLLY: Boston, Mass., May 18-23.

GUS HILL'S NOVELTIES: Detroit, Mich., May 18-23, Cleveland, O., 25-30.

HAMILTON AND LEONARD: Blair, Neb., May 18-20.

JACK'S EXTRAVAGANZA: Pittsburg, Pa., May 18-23.

JOHN W. ISHAM'S OCTOROONS: New Haven, Ct., May 18-23.

LONDON GAIETY GIRLS (John A. Flynn, mgr.): Baltimore, Md., May 18-23.

LONDON SPORTS: Brooklyn, N. Y., May 18-23, New York city 25-30.

LADIES' CLUB (Leoni and Everett, mgrs.): New York city May 18-23.

MANHATTAN COMEDY FOUR (Al Shean, mgr.): Milwaukee, Wis., May 25-30, Chicago, Ill., June 1-6.

MORRIS' 20TH CENTURY MAIDS: Buffalo, N. Y., May 18-23.

MY UNCLE (JACKS): Indianapolis, Ind., May 18-23.

NEW YORK STARS (Gus Hill, mgr.): Toronto, Can., May 18-23, Buffalo, N. Y., 25-30.

NASHVILLE STUDENTS: Deadwood, S. D., May 22, Lead City 23.

RENTZ-SANTLEY: Providence, R. I., May 18-23.

TONY PASTOR: Chicago, Ill., May 4-23.

CIRCUSES.

BUFFALO BILL: St. Louis, Mo., May 18-23.

BARNUM AND BAILEY: Lebanon, Pa., May 18, Reading 19, Pottsville 20, Hazelton 21, Allentown 22, Easton 23.

COOPER'S: New Orleans, La., indefinite.

CANNONS: Washington, D. C., May 4-29.

FORepaugh AND SELLS BROTHERS: Cleveland, O., May 18, Bellevue 19, Toledo 20, Detroit, Mich., 21, Saginaw 22, Jackson 23.

HUNTING'S CIRCUS: Elizabeth, N. J., May 18, 19.

LA PLACE: Graysville, O., May 18, 19, Antioch 20, 21.

RINGLING BROS.': Geneseo, Ill., May 19, Rock Island 20, Marengo, Ia., 21, Des Moines 22, Ft. Dodge 23.

TRUE AND MCVEIGH'S: Freeport, Me., May 19, Richmond 20, Gardiner 21-23.

WELSH BROS'.: Reading, Pa., May 18-23.

MISCELLANEOUS.

BLUE MOUNTAIN JOE: Wilmington, N. C., May 18-30.

BRISTOL'S (D. M.) EQUINES: Napa, Cal., May 18-20, Stockton 21-23, Marysville June 1, 2, Chico 3, 4, Red Bluff 5, 6.

C. M. HAUGHROS (Hypnotist; J. R. V. Silver, mgr.): Minneapolis, Minn., April 20, indefinite.

CARRIE LOUISE RAY (Reader): Denver, Col., May 16-23.

E. M. DAY (hypnotist): York, Pa., May 18-23.

LEES, HYPNOTISTS (F. R. Lehman, mgr.): Rochester, N. Y., May 18-23.

LINSON GRAVES: Kansas City, Mo., April 6—indefinite.

SMITH-GORTON: Ellisburg, N. Y., May 20, 21, Belleville 22, 23.

THE SAGES (Hypnotists; Thomas F. Adkin, mgr.): Scranton Pa., May 18-23, Harrisburg 25-30, Atlantic City, N. J., June 1-20.

UNDERWOOD: Kokomo, Ind., May 19, Frankfort 20, Delphi 21, Monticello 22, Rensselaer 23.

ITEMS FROM RINGLING BROS.' SHOWS.

FINDLAY, O., May 10.

Since my last writing we have left the big city by the lake and have finished our first week of the season on the road. The weather the past week has been very hot, but it is real circus weather. We closed in Chicago April 11 to very large business, the last week turning them away nightly. There is no doubt that the Ringlings have a strong hold on the Chicago public, and they deserve all their success. We opened our tenting season last Monday at La Porte, Ind., and it was a great day for that town, for it was Ringling day, a general holiday. In fact it is a holiday everywhere the Ringling's show. All the tents are brand new and water-proof, including the cook tents and stables and when all the canvas is up it is a grand sight. Business has been very large in spite of the fact that the farmers are working day and night on account of this early Summer weather. At Toledo, O., the afternoon house was big, and at night hundreds was turned away in spite of the "wait" bills of other shows, as the Ringlings left a great name in that city last season. All the Toledo papers spoke highly of the show, saying it was the very best ever seen in their city. Young Mike Rooney, the rider, fooled Al Ringling yesterday afternoon in Bowling Green. After performing on the beautiful trick horse, "Silver King," being very warm he went outside and lay down under a tree and fell asleep. No one missed him until it was time for him to go in for his riding act, when one of the boys found him and woke him up. As he had no time to change his costume he went in and did his regular somersault riding act in his dress suit—hat, pants, coat and all. It was a big hit and surprised everyone. Talking about riding, Willie de Mott is doing a great act, and is a strong card in the riding line. I hear that he has a few new tricks that he will spring on us soon. I must not forget our Nellie (Ellena J. Ryland), the lady with the auburn hair, which looks like gold when she flies around the ring on her white charger. As the bills say, she is a picture of beauty. Nor must I overlook the Three Prevost Brothers; they are doing a very clever acrobatic act, and will be head-liners soon. Our old friend, Jim G. West, with his fire crackers and funny looks, keeps the children laughing. Long life to him. Before closing I must say a word in regard to the Ringling Brothers' dining car, where all the performers, band, and the Ringling Brothers eat breakfast and dinner. It is owned and run by the Ringling Brothers, and Mr. Abbott is steward. It is one of the finest dining cars on the road, and the meals the very best. Everyone speaks in the highest terms of the cuisine.

BOB.

ARENA.

TOPEKA, KANS.—Gentry's Pony and Dog Show packed their tents 8, 9 and greatly pleased the crowds. The show is unusually good and clean.

CONNELLSVILLE, PA.—Adam Forepaugh and Sells Brothers' Circus to fair business 9. First-class performance.

COLORADO SPRINGS, COL.—Wallace's Circus gave two performances 6 to enormous crowds. This was the finest circus seen here this season.

SCHENECTADY, N. Y.—Sautelle's Circus will exhibit 26.

MACON CITY, MO.—Lemen Brothers' Circus 9 to poor business.

M'KEESPORT, PA.—The Forepaugh-Sells Circus gave a clever performance 8 and amused thousands of people.

FRANKFORT, IND.—Ringling Brothers Shows 28. Sells and Forepaugh 29.

BATH, ME.—True and McVeigh's Circus 14-16.

EFFINGHAM, ILL.—Sells and Forepaugh's Combined Shows 30.

SALT LAKE CITY, UTAH.—Bond Brothers' Circus 8, 9 to light business, owing to continuous rainfall.

AUBURN, N. Y.—Walter L. Main's Circus to big crowds afternoon and evening 13.

LOGANSPORT, IND.—La Pearl's Circus to large business 12.

DES MOINES, IA.—Kirchhardt and Ryan's Circus opened the season here 4-9 to good business; excellent performance. Ringling Bros. 22.

EMPORIA, KANS.—Gentry's dog and pony show in tent 6, 7; first-class performance to large crowds. F. J. Gentry carries two special cars for his troupe of horses and dogs.

DOVER, N. J.—Washburn's circus to fair matinee and good evening performance 9.

ORANGE, N. J.—During the exhibition of Washburn's Circus 5 a tank of gasoline attached to the centre pole became ignited and threatened to set fire to the tent. Several people made a rush for the entrance and a panic was narrowly averted. The flames were put out without anybody being hurt.

NEW ALBANY, IND.—Rice's Circus will begin their season here opening in opposition to F. E. Doris' circus 15, 16.

ONEIDA, N. Y.—Sautelle's Circus appeared 12 to crowded canvas, giving a first-class one-ring performance.

CORTLAND, N. Y.—Washburn's Circus exhibit here 21.

NEW BRUNSWICK, N. J.—Robert Huntingdon Circus 15, 16 to good business.

LEADVILLE, COL.—The Great Syndicate Shows 6 gave a performance to a small and dissatisfied audience. The Great Wallace Circus 8 arrived on a late train, and on account of several delays and the inclemency of the weather was unable to show in the afternoon, but in the evening they reaped their harvest. People flocked to the circus from all quarters, and as a consequence the ticket office was closed early in the evening. The number present was estimated to range from 6,000 to 7,000, and several hundred people were turned away. This was probably the largest audience that ever assembled to witness any performance in this city. Everyone seemed well pleased with the entertainment.

SPRINGFIELD, MASS.—Walter L. Main's Circus 22. Barnum and Bailey July 4. The latter billed the same day as Main's.

EAST BRADY, PA.—John Robinson and Franklin Brothers' Circus 14.

OTTAWA, ILL.—Lemen Brothers' Circus appears 26. Buffalo Bill's Wild West June 16.

MACON, MO.—Lemen Brothers' Circus 11.

RACINE, WIS.—Marion and Costello's Circus filled their tent 5, 6. The circus, though small, is good and pleasing. Hall and McFlinn's Circus 15, 16.

PUNXSUTAWNEY, PA.—Scribner and Smith's Circus 8 to big business. John Robinson and Franklin Brothers' Circus 20.

KIRKSVILLE, MO.—Lemen Brothers' Circus exhibit here 12.

BATH, N. Y.—Stabel Brothers' Great American Shows 20.

GRAND FORKS, N. D.—Ringling Brothers' Circus appears June 3.

OTTUMWA, IA.—Prof. Gentry's Dog and Pony Show for three nights begins 12.

HARRISBURG, PA.—Welsh Brothers Tent Show to very good business week of 11 at popular prices.

PEORIA, ILL.—Ringling Bros.' Circus 18; Buffalo Bill's Wild West 29.

LOS ANGELES, CAL.—The Wallace Show is billed for 24-26.

ERIE, PA.—Walter L. Mains' Circus exhibited here 9 to fully 12,000 people, and gave a great show.

TYRONE, PA.—John Robinson and Franklin Bros.' Circus 23.

WEST WINSTED, CONN.—Goodrich Circus 19.

POUGHKEEPSIE, N. Y.—Barnum and Bailey's Circus appears June 4.

Professional cards in THE MIRROR are a paying investment. They not only secure engagements, but stamp your name and line of business on the managerial memory.

Married.

IVES—ATKINS.—D. Albert Ives and Caroline Atkins, at Middletown, Conn., on May 1.

WOODWARD—MERRILEES.—Matt C. Woodward and Carina Merrilees, at Sheepshead Bay.

Died.

DEMING.—P. B. Deming, at Chicago, May 12.

DE BABIAN.—Thereva de Babian, at New York, on May 16, of consumption.

LYLE.—Trixie Lyle, at New York, on May 17, of consumption.

OAKES.—S. Burt Oakes, at Clear Lake, S. D., on May 6, of paralysis of the heart, aged 41 years.

TUCKER.—Suddenly, in New York, May 12, William Tucker, aged 39 years.

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SAID TO THE MIRROR.

M. S ROBINSON: "THE MIRROR'S Buffalo correspondent erred in saying that John Laughlin, who has been for some time interested in the Lyceum Theatre, now owns the controlling interest, and Henry J. Skinner the remaining interest. While Mr. Laughlin is interested in the Buffalo Lyceum, and other enterprises, he has just come in, and never claimed control."

CARRIE RUSSELL: "I closed my season in Michigan, April 1, and have not been with the company since. I note that they use my name without authority, and I shall prosecute managers playing them. I do not know why people insist that I am May Davenport, whom I never saw."

AUGUSTUS PITOU: "Chauncey Olcott's business in the Hudson River cities has been simply phenomenal. He played two nights in Newburg to $1,400, perhaps the largest receipts in the history of this town."

DUDLEY MCADOW: "Kellar's business in Boston was simply wonderful. The last week of the engagement was the banner week of our season. We had standing room only at every performance."

RAMSAY MORRIS: "The new play by Hillary Bell and myself, which we have called The Social Trust, is to be produced in San Francisco by the Frawley Stock company about the middle of July, and it will be made the feature of the organization's 'Frisco season. There will be an elaborate scenic production and specially selected cast. Among those who will appear in the piece are Frank Worthing, T. D. Frawley, Macklyn Arbuckle, George Osborne, Maxine Elliott, Blanche Bates and Hope Ross. Other engagements under way include one of the strongest and most popular of leading men. Its name, The Social Trust, deals with fashionable life. I have a new comedy nearly completed which will have an Autumn production. I am going up to Vermont to give it the finishing touches. Next season I shall again be with Rich and Harris."

REFLECTIONS.

The Great Nortwest company closed at Providence last Saturday night under painful and disagreeable circumstances. The company had a week's salary owing them and they refused to go on till it was paid. This the management could not do, and the audience had to be dismissed. The venture was backed by Miner, Winslow and Wilson.

On the *Germania*, which sailed on Saturday, were John Hare and his company, Ferdinand Gottschalk, of the Lyceum Theatre, Paul Martinetti, his brother Alfred, and the other members of his troupe, bound for Europe.

Warner Crosby, musical director of Charles E. Blaney's successful A Baggage Check company of 1895-96, is at liberty for 1896-97.

Emma Steiner has taken charge of the musical branch of J. J. Spies' exchange.

The Woman's Professional League enjoyed a literary afternoon Thursday, when the chief feature was a paper about China by Margherita Arlina Hamm. A piano solo by Mrs. Marie Merrick, songs by Miss Lassiter and a recitation of Kate Masterson's Paradise Flats by Miss Chalmers filled out the programme.

A great Cuban-American fair, in aid of the fund for the insurgent cause in Cuba, will occupy Madison Square Garden next week.

Trilby, which opened at the Academy of Music May 11, to run until hot weather set in, was withdrawn May 11 owing to the soaring mercury.

Charlotte Neilson, who left the Frawley company to wed a rich Central American planter named Neill, is stopping at the Grand Hotel, City of Guatemala.

A professional card in THE MIRROR keeps your name and line of business before managers before making engagements for next season.

Virginia Stuart was in town last week looking after the bookings for A Woman of War, a Southern play written by General Felix Agnus, proprietor of the *Baltimore American*.

Ithaca is said to rank fourth among the up-State "show towns." Rating 1,000 of the 1,800 Cornell students as playgoers, Ithaca boasts a "show population" of 40,000.

Alice Pennoyer, a daughter of Augustus Pennoyer and a niece of Roland Reed, has been specially engaged for Callahan's Faust at the Standard Theatre.

Sydney Chidley, whose work as a scene painter is well remembered in the East, has achieved great success at San Francisco, where he has been painting for Morosco's Grand Opera House. The papers of the Golden Gate town have loudly praised his scenic work in the recent grand revival of Virginius at the theatre mentioned, and Edmund Collier, who has played in this piece more than six hundred times since the days of John McCullough, pronounced this revival the most magnificent he had ever seen. Milton Nobles, for whom, Mr. Chidley painted several sets during a late run at the Grand Opera House, has written to the scene painter to express admiration for his work.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded.

WOMEN.

Armstrong, Sidney (Miss)
Armstrong, Viola
Alt, Aimee
Arnold, Naonie
Archer, Bell
Abeele, Eda
Anderson, Mary
Bagley, Maude
Bancroft, Viola
Balch, Ethel
Brandon, Dorothy
Bourne, Nettie
Barr, Emyline
Becktel, Alice
Beaudet, Rose
Berry, Mrs. W. S.
Burroughs, Marie
Barry, Eleanor
Bell, Caroline
Bertram, Helen
Beaudet, Hattie
Brown, Willa M.
Burt, Mae
Bradley, Leonora
Burbank, Juno
Backus, Mrs. E. V.
Bayliss, Agnes
Carle, Alice
Colton, Mrs. Jas P.
Chase, Florence
Carrington, Mona
Cameron, Ruth
Cook, Caroline
Clark, Rose and Annie
Cornish, Sylvester
Carlotta
Christie, Jennie
Carr, Sara A.
Clayton, Josy
Coghlan, Rose
Cleves, Lillian
Canfield, Mrs. Eugene
Carlton, Marion
Cleveland, Jennie
Clarke, Adele
Crawford, Bertie
Carhart, Irene L.
Corby, Edyth
Crane, Charlotte
Comstock, Nanette
Chapman, Blanche
Duryea, May
Donovan, Julia
Dodd, Emily
Dunbar, Maud
Dix, Lillian
Dailey, Anna
D'Arville, Camille
DeVere, Mrs. Geo.
Dellworth, Hattie
Delanch, Mrs C. H.
Doiri, Mme. T.
De Janes, Marie
Delroy, Dolly
Dillon, Mrs. Joseph H.
Daly, Lizzie D.
Delmar, Jennie
Daymer, Clara
Dallas, Mrs. M. J.
Douglas, May
Earle, Mattie
Elliott, Maxine
Enright, Agnes
Elton, Lizzie R.
Ega, Vallie
Fay, Effie V.
Franton, Grace M.
Farrell, Rena
Fox, Alice G.
Finlayson, Flora
Gonzalez, Fanny
Ganzele, Pearl
Grand, Sarah
Gale, Grace
Gerony, Marion
Guise, Mrs. Florence
Grayson, Bessie
Glaser, Lulu
Grubb, Lillian
Harned, Virginia
Hill, Kitty
Hart, Lillie
Holden, Jessie
Hanson, Mrs. A. D.
Humphrey, Ola
Hess, Mrs.
Harrison, Genevieve L.
Howard, Adele L.
Hudson, Eliza
Ingram, Beatrice
Irish, Annie
Johnson, Sybil
Juck, Emma
Jewell, Helen
Jackson, Tiny
Jamison, Nellie
King, Tessie
Knowlton, Inez
Kopp, Norma
Karroee, Dot
Knight, Mary
Lanken, Grace M.
Lester, Georgie
Lloyd, Annie
Lehman, Margarette
Lee, Carrie
Linyard, Catharine
Lee, Bessie
Lowell, Helen
Lewis, Lillian
Le Vere, Mary
Larkin, Leita L.
Larsen, Gussie
Myring, Maudie
Martin, Willa
McDonald, Sadie
McArnall, Ethel
Mortimer, Estella
McGrath, Louise V.
Moore, Clara
Mackay, Mrs. Andrew
MacDonald, Christine
Mortimer, Mrs. Annie
Murray, Agnes L.
Montrose, Louise
Miller, Emily
Mawson, Jean
Mai, Edith
Miller, Maud
Neilson, Anna May
Neilson, Miss
Norwood, Louise
Osborne, Fannie
O'Brien, Molly
O'Brien, Nora
Ogden, Fannie
Omri, Adele P.
O'Neill, Cora
Odegarde, Thora
Perry, Elsie
Patee, Verean
Pope, Edith
Potter, Mrs. J. B.
Pomeroy, Iola
Pomeroy, Viola
Palmer, Inda
"Patrice"
Pierce, Lydia
Porter, Myrtle
Percy, Marion
Robinson, Ida
Russell, Ada
Ryan, Mamie
Ritchie, Adele
Rieges, Carrie
Rankin, Phyllis
Richmond, Adah
Riversdale, Mrs.
Rush, Isador
Reynolds, Gertrude
Rowan, Lansing
Ryley, Mrs. Thos. W.
Redpath, Ollie
Rigi, Emily
Shultz, Lena
Stewart, Amy
Sinnott, Lillie
Stannard, Anna
Shannon, Effie
Singer, Marion
Santje, Miss
Seldman, Mrs. Theresa
Snyder, Lenore
Sheridan, Maude
Shulders, Jose
St. John, Gladys
Sanford, Gussie
Sprague, Estelle
St. John, Frankie
Sprague, Stella M.
Sheridan, Mary
Schiller, Augusta J. (Miss)
Thomas, May
Targent, Isabel
Tates, Margaret
Thorne, Zellie
Terris, Elaine
Ulmer, Lizzie May
Vaughn, Theresa
Varse, Bessie
Wolf, M. C.
Walsh, Mrs. Alice
Ward, Edith
White, Olive
Walters, Mrs. J. C.
Winner, Gussie
Veberri, Lola
Zeplin, Mrs. T.

MEN.

Aderson, P. Aug.
Aiston, Arthur C.
Allen, W. M.
Aborn, M.
Allen, E. H.
Andreas, W. D.
Athens, Arlne
Allen, Dwight
Barrett, P. S.
Burbidge, C. J.
Berger, Fred G.
Browne, J. Edwin
Bowers, Milton S.
Bernard, Harry
Bowman & Young's Minstrels
Babcock, Theo.
Bassett, C. H.
Brennan, John E.
Biers, David
Blande, Wm.
Buemner, A. H.
Brown, Chas. B.
Burke, Dan
Bailey, Cain
Bradley, Billy
Berthold, Barron
Broadhurst, G. H.
Bennett, A. C.
Bruce, Wallace
Brown, W. Kirk
Baldwin, Walter S.
Burnham, Alfred
Brown, R. T.
Beers, Newton
Bubb, J. H.
Blomenberg, J.
Burkhardt, Harry
Byrd, Anthony D.
Bankson, Jas.
Baker, George D.
Brown, W.
Burt, C. A.
Brown, Harry
Collins, Philip E.
Carl, Leslie W.
Caicedo, J. A.
Craig, C. G.
Coppinger, P. F.
Conroy, Emmett
Corbett, W. D.
Carlton, W. S.
Chase, Chas. W.
Cavanaugh, Jas. H.
Coleman, E. E.
Cooper, J. B.
Crouch, P. S.
Cotton, Robt. F.
Colfax, Frank
Curran, James R.
Canfield & Carlton
Grant, Lawrence
Garland, Franklin
Gaylor, Robt.
Holmes, W. J.
Heath, Mr.
Harris, H. B.
Hopkins, E. H.
Hatch, W. R.
Harkins, J. W.
Hardy, Harry
Haworth, Joseph
Hang, Martin
Hillyard, Robt.
Handbury, Will D.
Hood, Fred
Hoey, Geo.
Harvey, J. Clarence
Hooper, Arthur
Harrison, Lewis
Hays, J. Francis
Herne, Jas. A.
Herbert, Victor
Hilliard, N. H.
Hughes, J. C.
Harris, Fred M.
Humphrey, Thos.
Holton, Chas.
Hitchcock, Raymond
Haverley, Burt
Jore, R. J.
Jones, Francis
Jewett, Harry
James, Louis
Jack, John
Johnson, Geo. A. D.
Jennean, J. A.
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Keefe, Jos. P.
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THE FOREIGN STAGE

GAWAIN'S GOSSIP.

Musical Plays Reign in London, While Guilbert and Loftus are Set at Odds by Papers.

Special Correspondence of The Mirror.

LONDON, May 8, 1896.

We have had quite an eventful and exciting week! Certain of these events and excitements have, of course, already been notified to you per cable, and have, alas! included something of

IRENE VANBRUGH.

the mournful kind. Comedy and tragedy are ever closely allied in real life, and striking proof of this alliance was afforded on Tuesday. Hardly had the judge and jury, trying the Langtry jewel case on that day, awarded the "Lily," by consent of the Union Bank Company, £10,000 (say $50,000) for their having allowed her jewels to go out of the bank on a forged order, than the wires flashed around the financial, social, and theatrical worlds, news that Colonel North had just dropped dead during a meeting at one of his city Nitrate Company offices. I mention this tragic circumstance not because the so-called "Colonel" (he was only a volunteer one) was a millionaire who used to disburse his shekels liberally on the turf, in the city, and in Society, whose big S never overawed him much and whose "h's" he never took much trouble to negotiate. No; my chief reason for including "North of Nitratia" in my mems. is that he was a frequent and enthusiastic first-nighter; likewise a theatrical speculator, or "backer," of ambitious actor-managers, and that, moreover, the bluff Yorkshireman gave many a proof that his heart was as tender as his head was hard.

Whether the "Lily" intends to give the above named £10,000 a chance in another theatrical venture, or on the Turf (where her Lilyship has won racing renown as "Mr. Jersey") is not yet stated. It seems a pity that she has not some histrionic scheme afoot; for her jewel victory would have afforded a splendid advertisement in such a case. Speaking of £10,000, Miss Fortescue (born Finney), the damsel who, when little more than a chorus girl at the Savoy, won that sum from the late Lord Garmoyle for breach of promise of marriage—comes to the Camberwell Metropole with her touring company next week. She will play two of "Madame" Mary Anderson Navarro's most celebrated parts, namely Galatea in Pygmalion and Galatea, and Clarice in Comedy and Tragedy, both by W. S. Gilbert, who championed La Fortescue's cause when she was suffering from Blighted Affections!

The aforesaid Metropole, although what is called an "outlying" theatre, is becoming quite a place of first productions in London. Several plays now in the height of success, either in town or on tour, made their first metropolitan bow at this handsome theatre which, under the shrewd management of J. B. Mulholland, has become quite a suburban gold mine. The latest first time in London was achieved here on Monday by The French Maid, a new go-as-you-please musical play concocted by Basil Hood and Walter Slaughter, whose Gentleman Joe was so successful with Arthur Roberts at the Prince of Wales's. The French Maid proved quite as good as many of its predecessors, indeed, more so than some. Its music, which is Slaughter's, is both pretty and lively, the only two faults therein being that (1) there is too much of it, and (2) that this waltz time-loving composer still remains perhaps a little too constant to this old love of his. As to the story of a piece of this kind, the author might often times say with the poetic knife-grinder, "Story! Lor! bless you, I have none to tell sir!" In this case, however, there is distinctly a plot, albeit a little confused by reason of so many extra entrances having to be arranged in order to bring in all the musical numbers.

Chief among the scores in the representation may be mentioned Joseph Wilson, who as a jolly jack tar proves himself that rare bird, a good singer, with a keen sense of humor and a pretty taste for dancing; Spenser King, who is all the better as a hero in this class of piece by being a manly baritone instead of a squeaky tenor; Caroline Ewell, one of our best "old woman" impersonators; H. O. Clarey as a too obviously Gilbertian Admiral; Windham Guise as an English-French waiter, and Louie Pounds, a pretty Gaiety chorus girl who has become quite a singer, as the heroine. The scene of the piece is Boulogne, which gives scope for "production" effects, of which "Producer" Frank Parker has fully availed himself. I should think that the French Maid will, with sundry alterations, prove useful in the United States. In that case, however, it will be necessary to revise one of the best and brightest of the very bright numbers, viz.: "It is their nature to!" This Dr. Watts-like trio reflects somewhat (shall I say ungraciously?) on your (shall I say somewhat?) worthy President. Also upon his Kaiser-ness Wilhelm, the Wire-sender. But, of course, in either land all that the reviser need to do in a case of this kind is to utterly reverse the "national" expression, and there you are, doncherknow.

A Night Out, which, as you know, is our Londonized version of The Gay Parisians, your American adaptation of Feydeau and Desvallieres L'Hotel du Libre-Exchange, is going very strong indeed at the Vaudeville, a playhouse which, like many another London house, has of late years had its misfortunes, and lots of 'em. It skills not to set forth in detail all the merry adventures occurring in a plot already so familiar to New Yorkers. It is enough to say that the wild and whirling domestics sweethearting, matrimonial and other mixes caused at the Hotel Mascotte on the eventful night in question, cause laughter from about the end of the first act (for the major part thereof is artfully kept quiet) until the falling of the curtain in the last act.

Seymour Hicks, who brought the version from New York, has produced it well and the acting is for the most part deserving of high praise. The chief individual deservers thereof are George Giddens as Pinglet, Mrs. Edmund Phelps as Madame Pinglet, Pattie Brown as the artful servant-maid, Fannie Ward (of the U. S. A.) as Madame Paillard and Charles Suyden who, as M. Paillard, acts better than he has done for years. The Four Girls in Night Dresses cause quite a sensation both in the piece and on the posters.

Nearly all our chief theatres are being absorbed by the new-fashioned semi modern-costumed musical play. In addition to the examples above quoted we have The Gay Parisienne and The New Barmaid, both going well respectively at the Duke of York's and the Avenue. The Shop Girl is well into its second year at the Gaiety, from whence it may presently shift to Paris for a week or two to allow Sarah Bernhardt to revisit the Gaiety. We are also threatened with (1) a musical mixture called Black and White, prepared by Mark Melford and John Crook for the aforesaid Avenue management; (2) A Piccadilly Pasha, a piece which is being written apparently for the Shaftesbury by the aforesaid Seymour Hicks and Cecil Raleigh to some music made in Armenia; (3) Lord Tom Noddy, a musical farce written for Little Tich and a syndicate by George Dance, author of The Lady Slavey and The Gay Parisienne, and (4) Her Royal Highness, a kind of comic opera by the author and composer of The French Maid—"as above," as Mr. Defoe would say.

We shall all be glad to see our Henry Irving and our Ellen Terry back again in their native land, for we miss those great artists and their entourage very much. At the end of last week, I read something which gave me quite the jumps, and made me think that the fair Ellen had either become like Sir Boyle Roche's bird, able to be in two places at once, or that she had haply paid a visit to some American Theophistical emporium and had purchased an Astral Body. The reason for my wild surmise was that, according to both the *Daily News* and the *Daily Chronicle* reports, "Mr. Gordon Craig, the promising son of Ellen Terry, who is playing Macbeth at Chatham, met with an accident to his hand in the fight with Macduff." I couldn't make out how it was that Ellen was playing the character of Macbeth at Chatham on the same evening as she was announced to be acting with Irving and Co. at Providence, Rhode Island! Of course the mystery was soon syntaxically cleared up and I breathed again. Also I am glad to learn that the gallant Gordon—the Macbeth in question—is, as certain "domestic" bulletins say, going on as well as can be expected.

Irene Vanbrugh, whose portrait appears in these columns, is a bright young actress, whose first really important histrionic mark was made as Belle Golightly, M. A., in Walker, London, with John L. Toole. Since then she has played many an arduous comedy role and always with success. The fair Irene comes of an artistic family (all of ecclesiastical extraction) two of her sisters are actresses (one being Violet Vanbrugh, the clever wife of Manager Bourchier of the Royalty, and another sister "plays the fiddle like a hangel" as Seaman Quid said of William that married Susan. Miss I. V. for a year played the lively ingenue in The Chili Widow at the aforesaid theatre; also the character of Kitty Clive in Frankfort Moore's clever little play of that name. At the moment of writing she is playing the heroine—daughter of the mendacious Colonel Walker in The New Baby—known in New York as His Absent Boy.

You will be glad to hear that John S. Clarke, who was prevented by sudden and severe illness from appearing as Graves in Money at the celebration of Charles Wyndham's twentieth year of management, is now much better and deeply interested in his son Wilfred's forthcoming touring venture with A New York Divorce, in which this clever lad scored so highly a few months ago at the Strand, although, to our insular thinking, he was badly handicapped by the play. Wilfred starts touring at the Prince of Wales' Theatre, Liverpool, on Monday.

Concerning the aforesaid Wyndham celebration performances, I gave you some account last week—leaving off just as the volatile Charles and Mrs. W. were preparing to receive a large party at the since publicly opened new Hotel Cecil off the Strand. Over a thousand guests supped, listened to pleasant orations, and drank toasts until the small hours began to grow large and the milkman arrived with his harmless but necessary fluid. The performances in the afternoon and evening realized about £2,300, all of which C. W. hands over to the Actors' Benevolent Fund, somewhat to the chagrin of the Royal General Theatrical Funders who thought they ought to have come in for a bit. For my part, I think so, too, for theirs is also an excellent charity and a well managed one, to boot.

We have several more or less important fixtures calling for attention between now and the next few days. This (Friday) afternoon Beerbohm Tree produces Henry IV. (Part I.) at the Haymarket. To-morrow night we are to see at the Shaftesbury, Clotilda Graves and Gertrude Kingston's new four-act comedy, A Matchmaker, which only contains nine female speaking characters to four men. A few hours before this the Earl's Court's Newest India Exhibition and the Imperial Institute both open for the season. Next Thursday Charles Wyndham, having recovered both from his late indisposition and his ditto celebration, will present at the Criterion, Louis Napoleon Parker and Murray Carson's Rosemary—that's for Remembrance, you know, according to poor Ophelia. On Wednesday night, Jennie Lee will reappear as Jo, the Crossing sweeper, in Burnett's version of Bleak House at Drury Lane, of all theatres in the world. It is, of course, an interesting and pathetic play, but one would almost deem it several sizes too small for Old Drury's mammoth stage. And soon after that date we expect to find Penley, disguised as some one else, opening the Strand, and running a play called Josiah's Dream, the period of which is A. D. 2001, there or thereabouts. Hardly shall we have recovered from that when we shall hie us to the Alhambra to see a new Irish ballet, appropriately named Donnybrook. Moreover, at the Princess', The Span of Life will ere long replace The Star of India, which will then shift the orbit to the Pavilion in the Whitechapel Road.

Yvette Guilbert has this week returned to the Empire where she is going stronger than ever, perhaps because some of her Chansons, seldom so "pious" as those mentioned by young Hamlet, are of a somewhat more lively kind than she is wont to vouchsafe. A truly wonderful artiste is Yvette. At the Alhambra, across the road, the keen-eyed and ditto-eared Cissie Loftus has, of course, turned on appropriate imitations of Yvette. Many variety folk now in your chief cities will regret to hear that H. Newton-Smith, chief of the syndicate running those big variety shows, the Tivoli, Oxford, London Pavilion, and South London, has been seriously ill and has just been ordered to Monte Carlo. From a cable to hand, I gather that he is already improving, but he has indeed had a rough time, poor fellow. Ah! what is the use of Wealth if it isn't sandwiched with Health. The poor multi-millionaire Hirsch had that bitter experience, didn't he?

Speaking of Yvette Guilbert, quite a flutter of excitement has just been caused in theatrical, variety and journalistic circles owing to paragraphic and other rumorers having rumored that Yvette had indulged in volcanic quarrelling alarums and excursions with the hereinbefore mentioned Cissie Loftus, and all because the latter had, as I have stated, been imitating the former! Bulletins were issued in the many morning and evening editions of the London journals, especially in the now very numerous halfpenny kind, and doubtless these French and English favorites respectively wondered—as the often-quoted Manager Vincent Crummles wondered in the hearing of Young N. Nickleby—how on earth these things got into the papers! Excitement began to rule lively; much, of course, to the sorrows of Yvette's and Cissie's respective managers, when lo! just at the moment of finishing this epistle, there turns out to have been no quarrel whatever. You will doubtless marvel how it was that such infallible things as newspapers could possibly have fallen into such a glaring error, for, as you may have noticed, it is, with such, quite an unusual proceeding. It appears, however, that both La Guilbert and La Loftus, being interviewed, deny that there has been any dissension between them. Each damsel asserts that she loves the other far too dearly for any such thing to happen, and each finishes by expressing for the other mutual admiration and profound esteem. Yvette says and Cissie seems to imply "ditto" to Yvette) that the only trouble that occurred arose by reason of the Alhambra manager, Alfred Moul, having inadvertently caused to be used a portrait poster of Yvette to advertise Cissie. Whereby Yvette, as she naively remarks, "became uncertain whether she was really appearing at the Empire or the Alhambra." Whether any further argument will or will not arise anon concerning the mutually-loving Yvette and Cissie is, of course, difficult to adequately prophesy. But, anyhow, they were, as the late W. Shakespeare or Bacon would say, "all at peace when I did leave them."

As to Shakespeare, I find that I must perforce hold over until my next a detailed notice of the revival of that author's Henry IV. (Part I.) by Beerbohm Tree at the Haymarket this afternoon. In the first place, the play panned out exceedingly long and, in the second, there were sundry little matters that will doubtless be remedied in a day or two. I may say, however, that, taking one consideration with another, as the other W. S. (whose back name is Gilbert) might say, Tree's latest afternoon experiment shapes to be a great success both artistically and financially. It is a beautiful production and so full of interest that you must prevail on the shrewd Beerbohm (who plays Falstaff) to give this piece during his next American tour. In that case he ought to bring along his Hotspur who—— But more anon. Meanwhile, when is your Mr. Daly going to let us see his version of this fine play?

GAWAIN.

THE STAGE IN THE KAISER'S REALM.

[Special Correspondence of The Mirror.]

BERLIN, May 8, 1896.

We were in a good humor when we arrived, though it was at the ungodly hour of twelve in the morning, and when we saw S. R. O. hanging out at the box-office we felt better still.

The occasion was the fiftieth stage anniversary of the veteran actor, Ludwig Menzel, of the Deutsches Theatre, and his colleagues spared neither pains nor trouble to make the fete a memorable one. The play given was Nestroy's old-fashioned farce in three acts, Lumpaci Vagabundus, or The Good-for-Nothing Clover Leaf. The members of this distinguished clover leaf were Ludwig Menzel, the shoemaker; Rudolph Rittner, the carpenter, and Josef Kainz, the tailor. With one or two exceptions every principal member of the Deutsche Theatre and several members of other theatres were in the cast, and I must say, not even with the best farce actors in Austria, where the traditions of Nestroy are so fervently clung to, have I seen it better given, nor, in one respect, so well. This respect was Josef Kainz. But, first, a word to the hero of the afternoon, Menzel. This actor has had a long and varied career. He has met with successes on the Continent and in England, and even now in his seventieth year he never fails to infuse his characters with a freshness worthy of a much younger man.

As for Kainz he surpassed even his friends' wildest expectations. From the moment he came dancing on in the first act until he danced out at the last he kept the audience in a constant state of laughter. My one desire now is to see him as Ko-Ko in The Mikado. Do it? of course he can. He has a charming voice which he uses lightly and gracefully. He is agile as a deer, and his burlesque which we had several opportunities to judge, is unique. I am sure if Adolf Ernst were in the house he fumed with envy, not being able to have him at his own theatre. It was quite impossible to reconcile oneself to the fact that that lithe scrawny youth who was jumping over chairs, hiding in straw beds, or dancing and singing, was the stately King Alphonse and the melancholy Hamlet of the week previous.

Every one in the cast is worthy a word of praise, but, as it numbers some twenty or thirty persons, I will merely mention Frau Marie Meyer as Signora Palpati, Elise Sauer as the fairy protectress of true love, Frau Schneider-Nissen and Fraulein Abarbanell who admirably supported Kainz in the duetts and trios, Emanuel Reicher as the Jew pedlar, Nissen as the fairy Lumpaci Vagabundus, Hermann Muller, and others.

Last, but not least, during an entertainment at the close of the second act, Tailor Zwern suddenly announced to his assembled guests that the surprise of the evening had arrived—that the greatest diva of the age, Signora Lilli Lehmanno del Grunewaldo, would sing. And amid much applause, Madame Lilli Lehmann (from her home in the Grunewald, hence her Italian name) came forth and treated us to three songs.

Speaking of singers, we have one of the best singers of the age with us at present as guest. I refer to Francesco d'Audrade. This most gifted artist, after several successful tours through Germany, was seized with the desire to sing German opera in German. Accordingly he made a successful debut in Stuttgart as Wolfram in Tannhauser, but later he returned to his older repertoire, in which he was more successful. He is the best Don Joan living, even Lilli Lehmann does not hesitate to pronounce him such. Where are Abbey and Grau all this time?

Max Halbe's Youth was given for the first time at the Deutches Theatre last week. It was excellently acted in every respect, but somehow I can't, and never could, enthuse over Halbe's Youth as my German brothers and sisters do. And not only the Germans, but the French, too. Antoine saw it at the Residenz Theatre when he was acting here several years ago. He pronounced it the greatest play of the day, or something to that effect, and took it back with him to Paris for future use. As to the cast at the Deutsches, Reicher was admirable as the clergyman Hoppe, Rittner as Hans, and Jarno as the Chaplain were even better than formerly at the Residenz. Also Fraulien Stagles Anna was more than satisfactory.

Director Lautenberg had an unfortunate experience last week with no less a person than Gustavo Salvini, son of his great father. Salvini was booked and billed for a week's engagement at the Neues, and, at the last minute, failed to arrive. Director Lautenberg managed to procure the comedy cast of the Berliner Theatre for a few nights, but for the remainder of the week he closed doors, as his own company had already signed for a week at Halle.

Another foreign star who deserted us very suddenly is Judic. She and her company, and a most wretched one it was, too, opened some three weeks ago at the Theater Unter den Linden and were playing to full houses, when all at once she had a misunderstanding with her manager, De Glaser, about her salary, and before one knew what had happened Judic was back in Paris.

A Hamburg operette company has opened a Summer season at the Neues Theatre in Tata-Toto, operette vaudeville by Richard and Barre, music by Banis. This same company ran the same operette at the same theatre last year, and as I saw it then, I agreed this time to spare my nerves an unnecessary shock, so I am staying at home.

On the other hand, we are having a real treat in the operette line at the Lessing Theatre. An excellent company, many members of which are also from Hamburg, headed by several favorites from Vienna, is performing Johann Strauss' latest operette, Waldmeister. This operette, which, strange to say, did not meet with marked success in Vienna, is one of the freshest and best pieces of work Strauss has given us in years. It was charmingly sung and beautifully staged. The chief attractions of the first performance were, first, the composer himself who directed the overture and, second, Frau Julie Kopaczy-Karezag from Vienna, who sang the Pauline. This charming Hungarian reminds one of her country woman, Ieka Palmay. She has *chic*, grace and beautiful costumes. She was admirably supported by the comedian, Steinberger, from Vienna.

If we threatened to grow giddy with Judic and operettes, we were suddenly checked by a performance of Sophocles. This gentleman's Antigone, revised by Adolf Wilbrandt, was given last week at the Schiller Theatre with Frau Clara Meyer in the title-role. Director Lowenfeld did everything in his power to make the occasion a success, but discovered too late that his company was not up to Sophocles. Antigone was withdrawn after a few representations.

A bit of heroism was shown not long ago by Frau Teresina Gessner at the Berliner Theatre. In the last act of King Henry, the chair upon which she was sitting gave way and she fell in such a manner as to break a bone of the leg, just above the ankle. Of course, walking was out of the question, but she was given another chair, and in a sitting position played the act to the end.

Freydeau Jacobson's farce in three acts, The Hotel at Freehaven, which had a long and successful run at the Residenz Theatre here this season, has been given for the first time at the Carl's Theatre in Vienna. Its success was instantaneous.

Z. E. H.

GOSSIP OF THE FRENCH CAPITAL.

(Special correspondence of The Mirror.)

PARIS, May 8, 1896.

But two new productions of more than ordinary import have marked the last few days in this so-called giddy capital. On Tuesday evening, after no end of postponements, and a seemingly interminable era of rehearsals, the new historical five-act drama, by Bergerat and de la Sainte-Croix, entitled Manon Roland, was successfully launched at the Théâtre Français before a crowded and truly enthusiastic house. At the Chatelet, just before, another historical effort, Catherine de Russie, by Paul Ginisty and Charles Samson, was well received, being presented with lavish spectacular scenic accompaniments.

The première of Manon Roland was regarded in artistic circles, not alone as a theatric achievement, but as an occasion of considerable moment in the realm of literature, equalling in importance the memorable production of Sardou's Thermidor. Suffice it, for this much, that no such official deprecation as was cast upon Thermidor, has been deemed necessary to the safety of the public mind in the case of Bergerat and Sainte Croix's new play.

The ever interesting struggle betwixt the Montagnards and the Girondists were in itself material sufficient for the most exacting play builder, but to this element, in the new piece, is happily added a recital of the platonic love of Madam Roland and Buzot, vastly augmenting the interest of the ground work. The story rehearsed by the play opens at Platiere, near Lyons, on the little rustic estate where the happiest years of Madam Roland's eventful career were passed in the enjoyment of a peaceful wedded life—the calm before the cloudburst. Throughout this period she persevered in a correspondence with the Girondists, more especially with Buzot, with whom she had conceived a close intimacy of thought. Buzot comes to La Platiere to offer a ministerial office to Roland. Madam Roland objects strenuously, dreadful of the result of a closer relationship with Buzot, but her husband is ambitious and accepts the proferred place, after prevailing upon his wife to swear a solemn oath to apprise him if she feels herself in danger from the advances of his fascinating friends.

The next scene, a beautiful picture, shows Roland's Parisian villa, before which the ashes of Voltaire are being borne to the Pantheon, heralded by a mob of noisy enthusiasts. Roland has failed to gain the popular sympathy, and the crowd, perceiving Madame Roland, are about to assault her, when Buzot and Barbaroux rescue her, crying out the historical truth that she had been the first champion of the Republic. The third and fourth acts record the political progress of Roland as well as the ever deepening passion of his wife, and cleverly introduce the picturesque character of Danton in faithful portraiture. Danton proposes a treaty with Roland who begs his friends and his wife to accept it, knowing that refusal means death. Barbaroux would yield, but Buzot joins Madame Roland who, seeking

death to preserve her fidelity to her husband, destroys the treaty.

The closing scene is of depressing grandeur. The last moments of Madame Roland in her cell are reproduced with harrowing tenderness. Her thoughts, despite her womanly wish, continually revert to Buzot, but soon the news of Roland's death is brought with a letter found upon his body—a missive from their daughter Eudora. Recollection purifies her mind, and Madame Roland goes forth to death with the historic apostrophe from the tumbril: "Oh! Liberty, how many crimes have been committed in thy name?"

The skilful combination of politics and passion is wonderfully sustained, and history, while not altogether correctly reproduced, is for the most part reverently respected. Madame Baretta-Worms in the title role gave a thoroughly admirable rendering, excelling herself in picturing the passion for Buzot, and showing ample force in the political episodes. Silvain as Roland was more than satisfying, and Prudhon, Baillet, Dufos, Langier, Falconnier, Esquier and Mesdames Kalb and Thomsen capably filled out the cast.

A singular incident occurred at the opening performance when, after the fourth act, the actors were tumultuously recalled, and several of them said, in tones loud enough to be heard through the house, "Have you seen Sarcey?" Attention was thus directed to the eminent critic who sat with his hat upon his head, and his hands resting upon his stick—the only one visible in the theatre. Shouts of "Chapeau! Chapeau!" arose on all sides, but, when the curtain was lowered, the excitement, was subdued, and the great Sarcey, probably satisfied with his little sensation, escaped further observation.

The other new piece, Catherine de Russie, does not pretend to reflect history with anything approaching accuracy, sacrificing every other consideration to a spectacular interest that will not fail to attract the majority of playgoers. Among the more remarkable scenes are the assassination of the Czar Peter III, the revolt of the Moujiks, the disinterment of the dead emperor and a court fête. Hosts of supernumeraries are employed, and managed with rare tact. The principal players, all deserving of high praise for effective, if not studious performances, are Garnier, Bowyer, Ravet, and Mesdames Tessandier, Leriche, Huart and Froment.

The Renaissance, having suppressed the much discussed La Meute, has substituted Maurice Donnay's Arnaut's, wherein Jeanne Granies distinguishes herself as an admirable comedy player. The piece is a clever string of bright dialogue, and is attracting a generous patronage.

Gaboriau's File No. 113 has been dramatized by Edgard Pourcelle, and is drawing immense houses at the Republique. It is, of course, a play of the most virulent melodramatic type, exploiting, for the detection of criminals, methods that date back to feudal days. But the army of melodrama lovers is a great one, and their enthusiastic approval is vehemently testified, despite the mighty critics of Paris. A. M. M.

THEATRICAL DOINGS IN AUSTRALIA.

[Special Correspondence of The Mirror.]

MELBOURNE, March 23, 1896.

The farcical comedy, The Passport, was presented for the last time this season at the Princess Theatre Friday, March 12, and was witnessed by a large audience. It was followed on Saturday by Fedora, in which Mrs. Brough appeared in the name part and Mr. Titheradge as Loris Ipsnoff.

At the Theatre Royal The Land of the Moa will be withdrawn, and the company will produce the new drama, The Silence of Dean Maitland.

The exciting drama, The Factory Girl of Melbourne, in which some local questions have been utilized to lend color to a very effective plot, still continues to draw large audiences at the Alexandra.

The Opera House has been crowded during the last week when Charles Godfrey was the chief attraction, the following artists also appearing. Tudor and Friedman, Pope and Sayles, the Hanfields, the Lentons, Ivy Scott, Delroy, Miss Lynne, and Ada Colley.

Frank Cates, the well-known actor, has been compelled to retire from the stage on account of ill health. His lungs are seriously affected, and his medical advisers have ordered him on a long sea voyage.

The Bendigo Princess will be opened by Maggie Moore at Easter.

Djin Djin, the Princess pantomime, will be produced in Sydney on Easter Monday.

Harry Rickards' new arrival is La Belle Marie, who does a serpentine dance on a slack wire.

Maud Williamson was specially engaged for George Leitch's drama, The Land of the Moa.

The Royal Comic Opera company will open in Adelaide at Easter. Juliet Wray is the prima donna.

Williamson and Musgrove have made arrangements for Kyrle Bellew and Cora Urquhart Potter to appear in June.

Juliet Wray plays the title role in Williamson and Musgrove's new comedy, Miss Decima. These managers have made arrangements with Hoyt and McKee for A Trip to Chinatown.

Bland Holt opens at the Theatre Royal, Sydney, at Easter.

George Darrell is soon to stage his new play, The Land of the Dawning, at the Theatre Royal.

The Christmas MIRROR has been greatly admired by everybody here in Australia.

JAMES M. ROBINSON.

SYDNEY, April 13, 1896.

The Easter holidays are over, though we trust that the healthy tone of business at the theatres ushered in by them may long continue. The year 1896 will be a particularly memorable one if half of the good things promised become facts. Great interest is being taken in the American companies to tour our colonies under Williamson and Musgrove's direction.

Djin-Djin, or The Japanese Bogie Man, by Bert Royal and J. C. Williamson, which proved such an unprecedented success in the Victorian capital, is now on show at the firm's Sydney theatre, the Lyceum, where during the Easter week the houses were sold out days in advance. The cast includes William Elton, Tiny Coleman, C. Berkeley, Florence Young and Flora Graupner. The mounting and ballets are par excellence.

Bland Holt, the Gus Harris of Australia, has returned from a triumphant march through New Zealand, where he simply raked in the dollars. He is now appearing at the Royal Theatre in One of the Best (the Adelphi drama). His company, since its last Sydney season, twelve months ago, has been strengthened by the addition of Elizabeth Watson, a sister of Henrietta Watson, who came out here with Mrs. Bernard Beere's company in 1882, and who remained here as a member of Williamson and Musgrove's, and Bland Holt's companies. It is a coincidence that the two sisters are simultaneously playing the same character (Esther Coventry) in Sydney and London. Miss Ross is also a new member of this company, having only recently arrived from London. She comes from a good school, having been a member of Augustin Daly's company at Daly's Theatre, London. The new dramas to be produced this season include The Derby Winner, The Cotton King, and Saved from the Sea. One of the Best is still going strong at the Royal.

There has been friction between Bland Holt and Woods and Marshall, the lessees of Her Majesty's Theatre. The latter management advertised as their Easter attraction a new drama, entitled Called to Arms, which Holt considered an infringement of the copyright of For England, of which he holds the Australian rights from Sutton Vane, the author. An injunction was granted by the Equity Court against the production, *pendente lite*. This drama was originally produced in London in February, 1895, as For England, and the following December was produced in America by W. A. Brady, at a Boston Theatre, under the title of Humanity. The New York production was about twelve months ago at the Fourteenth Street Theatre, when King Hedley, now in Australia, was in the cast. Owing to Called to Arms being withdrawn from the bill at the eleventh hour, and after something like £300 had been expended, Hands Across the Sea was put in rehearsal and formed a good holiday drawing at Her Majesty's.

The Brough and Boucicault Comedy company are playing a farewell season at the Criterion prior to the dissolution of partnership of which you have already had advice. The Pickpocket was revived for two nights and drew well. The Case of Rebellious Susan, Dandy Dick and The Second Mrs. Tanqueray were also revived during last week; on Saturday Oscar Wilde's The Importance of Being Earnest was the premier novelty of the present season, and Fedora is in rehearsal. Dion Boucicault at the close of the recent Melbourne season, was presented with a purse of two hundred guineas in appreciation of his aid in the past to dramatic art in Australia. Chief Justice Madden made the presentation after the final performance.

Harry Rickards continues to do wonderful business at the Tivoli Music Hall and his show continues to be quite up to date. 'Arry's latest songs are "A Brown Hat and a Brown Pair of Shoes" (local), and "Mister Brown and the Venetian Blind," written by J. P. Harrington and composed by George Le Brun. A burlesque on Trilby with Rickards as Svengali is in rehearsal.

The Coghills are meeting with success at the Empire, and the Sydney Music Hall has reopened with a good array of talent.

The Trilby company arrived here on the third of the month by R. M. S. *Monowai* from San Francisco, and owing to the late arrival of the mailboat they managed to miss the Melbourne express by three minutes, which three minutes cost Williamson and Musgrove £300 as the company were unable to open on the following Saturday at the Princess Theatre as arranged. On Easter Monday Trilby met with a great reception, and the stay in Australia promises to prove a big all round success. The American company has been supplemented by the inclusion of the following Australian artists: Harwood Majeroni, Cyril Keightley, Harry Hill, Neta Peldram, and Maie Saqui. The firm intend to come down with a heavy hand on any Trilby pirates, despite the recent English decision against Beerbohm Tree.

George Darrell and J. McMahon are doing well at the Victoria Theatre, Newcastle. Maggie Moore, after their present tour, is off to South Africa.

Brian England, late of Bland Holt's company, has been engaged by George Edwards to stage-manage one of his London houses.

Clifton Alderson, who visited Australia with The Dancing Girl and, later, with The New Boy, has a part in Sims and Shirley's new drama at the London Princess' Theatre.

Pollie Emery, owing to an engagement to play Audrey in the Potter-Bellew production of As You Like It, has postponed her English trip.

Alfred Dampier is touring Bendigo way.

Mons. Marius, whose death is cabled from London visited Australia with Mrs. Bernard Beere.

The Potter-Bellew company open their Australian tour at the Sydney Criterion, the scene of former triumphs.

The Moccassins of Silence is billed for Saturday next at Her Majesty's.

E. NEWTON DALY.

GOSSIP IN HAWAII.

[Special Correspondence of The Mirror.]

HONOLULU, Hawaii, April 28, 1896.

It is hoped that the Hawaii Opera House will be ready for occupancy about the first week in August. The first attraction in the house probably will be composed of local talent, headed by Mrs. Annis Montague Turner (Annis Montague), and, as it is now understood, the proceeds of the opening are to go for the furnishing and equipping of the curtain and the stage. This is in the way of paying back a mite to the builders of the Opera House, and to show them that the people of the city appreciate their public spiritedness in going ahead with the work. The Opera House heretofore has not been a paying investment, but with proper management the business should pay, as this city is large enough to support a first-class house.

In all probability the second attraction in the house will be the Brady Trilby company, which passed through here on its way to Australia, and is expected to return about Aug. 1.

The management of the house has not been finally settled, but for the present Frank L. Hoogs will represent the owners of the house, W. G. Irwin & Co., and will attend to all the booking. Mr. Hoogs is an old man in the business, and there is no doubt that he will have full control of the house for an indefinite period.

A company of Japanese athletes are doing a fair business under the management of Thomas E. Evans, touring the other islands of this group. There are in all five islands in the Hawaiian group, and on each of these there is a place where a company could do a fair business for two or three nights, and, though they did not make more than expenses, it would be worth their time, for the scenery on the other islands surpasses that of Honolulu, and one may see the wonderful Mauna Loa, greatest of volcanoes, just now in a state of action.

Burns and Price have formed a circus here and are doing a big business. They, also, are doing the other isles. Burns came here with the Australian Circus and Price is a balloonist. Price leaves to-day for the States, where he expects to get more performers. The Worth Australian Circus did a big business here but split up, with the above result.

Mrs. Annis M. Turner, known throughout the States as the "Hawaiian Nightingale" is a favorite opera singer and has a wonderful voice. She was with the Emma Abbott company for a long time, and later with several other opera companies. She gave a recital here on April 9, assisted by a local orchestra of twenty-five pieces and made a great hit with the Jewel Song from Faust.

The young ladies of the Kwiohou Seminary assisted by Mrs. Annis Turner, April 25, gave a delightful performance to a crowded house in Independence Park. There is some excellent musical talent among the young ladies, all native Hawaiian girls, and their notes have a peculiar ring not unlike the vocalizing of the Southern negro, and most pleasing to the ear. They were also assisted by Professor Berger, leader of the Government band, and a thorough musician. He has been in charge of this band for twenty-three years, and has made many musicians out of the Kanakas, who toured the States as the native band. Not one of them knew a single note when Berger took charge of them. At the time of the overthrow most of them went to their own queen, leaving the Professor without a band. He sent to 'Frisco for some, while a few of the old ones stayed with him, and now he has a capital band.

A new volcano is in eruption on the big island of Hawaii, and is said to be even grander than Mauna Loa. It is over three hundred miles from Honolulu, yet the red reflection of the blazing lava is plainly to be seen here, although a vast ocean intervenes.

THE MIRROR is sold by the Honolulu news dealers. CHARLES D. WILSON.

NOTES FROM ABROAD.

Mrs. Langtry has been awarded £10,000 for her jewelry which was taken from the Union Bank of London last Summer on a forged order. The jewels, valued at £35,000, remain her property, and, if recovered, are to be sold, the bank getting any sum that is realized above £25,000. The bank did not admit responsibility in the matter, preferring to pay £10,000 rather than suffer an adverse verdict.

Sarah Bernhardt contributes to *Nineteen Hundred*, a magazine published by her son, Ed. Maurice Bernhardt.

Sigrid Arnoldson and Tamagno are in Russia singing with a success that must be grateful after their American experiences. Arnoldson gets $1,600 a night in Moscow, and Tamagno draws $60 a seat in St. Petersburg. It is hard to believe that the same Tamagno used to sell at the box office in New York the complimentary tickets given him, and, when departing from America, rolled his own trunk to the pier to save porter's fees.

Cissy Grahame will soon appear in London in On the March, for which Thomas E. Murray, C. H. Bronkfield and Alice Atherton are engaged.

William Terriss sang, for the first time in his stage career, in the part of Sir Harry Bumper at Charles Wyndham's recent benefit.

C. W. Somerset's two trained St. Bernard dogs which appear in The Honor of the House, rescued a drowning boy at Brighton, Easter Tuesday. They now wear silver collars, presented by the boy's mother, and inscribed: "To Bob and Mona, in grateful memory for saving the life of her dear son, April 7, 1896." Bob has saved three lives in the past year.

F. Wynne Scarlett's new edition of My Sweetheart is is a big success in England's provinces.

Madame Nevada has returned to Paris, where she will soon reappear in opera.

Marie Colombier, the French actress, said to have been destitute, took a benefit in Paris May 7.

Receipts of the Paris Porte Saint-Martin Theatre have aggregated 1,745,000 francs since last October.

Emma Eames denies that she is under engagement to Colonel Mapleson for next Winter.

The French operatic tenor, Michot, is dead. He is well remembered at the Paris Theatre-Lyrique, but had been nearly blind for three years.

The Shop Girl is to be done in French at the Paris Olympia.

Jean Lorrain's fairy tale, L'Araignée d'Or, with music by Edmond Diet, is in rehearsal for the Folies-Bergère. The famous beauty, Liane de Pougy, will have a leading part.

Many Parisian performers are to participate in the forthcoming coronation celebration at Moscow.

Paul Meurice, who has made a new version of Hamlet for early Parisian production, has undergone a successful operation for cataract.

The cast of Lysistrata, the new play at the Paris Vaudeville, includes MM. Dumeny, Candé, Boisslot, Lagrange, Numès, Gauthier, Gildès, Toran, Numa, Dauvilliers, Mmes. Réjane, Cécile Caron, Rosa Bruck, Sorel, Drunzet, Lucy Gérard, Carlix, Avril, Duluc, Grimault and Burkel.

Tristan et Yseult has proved the greatest triumph of the operatic season at Monte Carlo.

The Vicomtesse Trédern has given a series of charity concerts at the Comédie Parisienne.

Mark Twain is said to have postponed his Transvaal lecture tour because all the leading citizens of Johannesburg are in jail.

Beryl Faber has returned from Australia to London to join George Alexander's company.

Shamus O'Brien has passed its fiftieth performance at the London Opera Comique.

Beerbohm Tree presented the first part of King Henry IV. at the London Haymarket May 8. His Falstaff was voted no rival to his Svengali.

Sarah Bernhardt appears at the London Gaiety when The Shop Girl finishes its two years' run, to be followed in turn by The Clergyman's Daughter, now successful in the provinces.

Joe, the dramatization of Bleak House, was revived at Drury Lane, May 13, with Jenny Lee in her original character of the boy hero.

Henry Dam is said to be writing a new comic opera.

E. J. Lonnen has a new comic opera, The Tortoise-shell Cat, soon to be given a trial at the London Avenue Theatre.

Fay Davis, a young American reader, has been successful in recitals at St. James' Hall, London, being assisted by Esther Palliser and Tivador Nachez.

Emily Soldene has written a novel entitled "Young Mrs. Staples."

Osmond Tearle played Hamlet for the 585th time on Shakespeare's birthday.

Ada Rehan and Augustin Daly's company will probably tour the English provinces in the Autumn.

London has a new thing in the coster dummy of ventriloquist Frederic Russell.

"Penley on Himself" is the title of a burlesque autobiography of the original Charley's Aunt just issued at Bristol.

Yvette Guilbert is singing at the London Empire, "I Want Yer, Ma Honey," proving her best hold.

The Two Boys, Sims and Shirley's English version of Decourcelle's Les Deux Gosses, was produced for copyright in London April 21.

Elizabethan enthusiasts in England contemplate reviving Marlowe's Tragical History of Dr. Faustus in all its ancient verbosity.

A Free Pardon, F. C. Phillips and Leonard Merrick's new melodrama, will be put on in London next month.

The London grand opera season has begun, most of the singers being those who sung in America during the Winter.

Father Ignatius is in London lecturing about the drama.

Madame Deschamps-Jehin will return to the Paris Opera, during the present month, in Samson and Dealah. She will also be the Queen in Hamlet, with Melba and Renaud as Ophelia and the Dane.

Soulacroix's long engagement at the Paris Gaité has ended, and Panurge has been withdrawn.

Her Royal Highness the Princess of Wales, has consented to be a patroness of the bazaar in aid of the English Actors' Orphanage Fund. Mrs. Bancroft, Mrs. Cecil Raleigh, Mrs. F. R. Benson, Mrs. Osmond Tearle, Mrs. Edward Compton, Olga Nethersole, Carlotta Addison, Genevieve Ward, Marie Hudspeth and Letty Lind will oversee the various stalls.

The stage of Beerbohm Tree's new theatre will have no rake, but the floors of the auditorium will have a greater angle than usual, and there will be but two tiers of chairs.

Clement Scott has published, in book form, a selection of his criticisms.

The adjective "naughty" waxes popular in English play titles. The Adventures of Naughty Mr. Simmonds, by St. Aubyn Miller, is the latest. The same author has just put forth The Guilty Man and The Girl I Love.

Madame Sans-Gêne is to be done as an opera at the London Shaftesbury. Henry Hamilton is making the libretto and Ivan Caryll the music. Florence St. John is the probable heroine.

Bourgault-Ducoudray's opera, Thamara, follows Hellé at the Paris Opéra.

Offers have been received in London for Clo. Graves' A Mother of Three from America, France, Germany, Australia, Austria, Italy and Cape Colony.

H. S. Wells has dramatized his novel, A Wonderful Visit, and a copyright performance was recently given at Hastings, England.

Maud Bowden made a hit in Lottie Collins' part in The New Barmaid during the latter's late indisposition.

The Australian theatregoers are expecting a visit of George Eignold in Honor Among Thieves.

Madame de Nuovina, after an opera season at Monte Carlo, has appeared in La Navarraise in Paris.

Dumas' drama, Charles VII, chez ses Grands Vassaux and Murger's La Vie de Bohème have been added to the repertoire of the Comédie-Française. When Hamlet is again played at this house, Le Bargy will appear in the title part instead of Mounet-Sully.

The athletes of F. R. Benson's English company have gone in for water polo, beating numerous local swimming clubs.

A careless man made trouble at a Blackpool, Eng., theatre recently by stuffing a lighted pipe in his pocket. His coat took fire and a panic ensued, but no one was injured.

Wilson Barrett has a new religious play, By the Waters of Babylon, in readiness. Maud Jeffries will have the leading part.

Herbert Waring lectured recently before the London Playgoers' Club, his subject being "The Audience." Anthony Hope presided.

Bank Holiday as usual filled all the London playhouses to overflowing. A new ballet, A Circus Rehearsal, begun on that day at the Olympia, is in for a run.

Evelyn Millard, the pretty Princess Flavia in the London production of The Prisoner of Zenda, is an enthusiastic cyclist.

The latest coined word in London is invented for the new magnified Kinetoscope at the Alhambra, which is called the "Alhambratograph."

George Edwardes is trying, in the English provinces, a new piece entitled The Clergyman's Daughter. John Le Hay is in the cast.

An Armenian opera is proposed for early production at the London Shaftesbury, for which Florence St. John and May Yohe are to be offered leading parts.

Violet Vanbrugh will appear at an early date in a blank-verse tragedy by Herman Merivale, based upon the story of Charlotte Cordav.

The French Concours Cressent has awarded prizes to M. Saint Luth for a lyrical drama, and to Ange de Lassus for a comic opera.

Beerbohm Tree has written to a London paper protesting against the now lawful practice of dramatizing books with the authors' permission.

In London it is rumored that Augustin Daly will put on Henry IV. with Ada Rehan as Prince Hal.

The Duke and Duchess of Fife, and the Duke of Cambridge have seen A Mother of Three in London.

A new sensational melodrama, Under the Czar, by Frederick Jarman, has thrilled the patrons of the London Elephant and Castle. The hero is hanged early in the play, but is saved by a silver tube inserted in his throat.

Paul Valentine's new spectacle, El Dorado, the Land of Gold, has triumphed at the London Canterbury. Daisy Summers, Pauline Rivers, and Polly Batchelor are the principals.

A matinee was given at the London Haymarket on May 17, when an act of Ours was presented by a remarkable cast—Beerbohm Tree, E. S. Willard, George Alexander, Forbes Robertson, Mr. and Mrs. Bancroft, Mrs. Tree, and Rose Leclercq. An act of London Assurance followed, done by Charles Wyndham, Beerbohm Tree, Arthur Bourchier, Charles Hawtrey, Weedon Grossmith, and Mary Moore.

During a recent revival of Ten Nights in a Bar-Room by Dan Barry's company in Melbourne, it was remarked that more men went out between the acts of the temperance play than customarily disappear at like intervals of other pieces, and the saloons about the theatre were literally overwhelmed at the conclusion of each performance. An Australian observer believes that the reaction was too severe for human throats.

Florence Monteith, after a successful tour in Italy, where she appeared with remarkable success as Elsa in Lohengrin, Desdemona in Otello and Margherita in Faust has returned for the season to London. Walter Clifford, the distinguished baritone, who has also been recently in Italy has returned to England.

Albert Gilmer, who a year ago was only the deputy acting manager of the Princess' Theatre, London, is now the sole lessee and he has scored a great success with G. R. Sim's Star of India which will be followed by a piece from the Paris Ambigu called Les Deux Gosses. Mr. Gilmer was formerly the acting manager of the Alhambra Theatre and when he retired the directors of that establishment lost an active, intelligent official.

THE ELKS.

Fort Wayne Lodge gave its second annual minstrel performance April 13 to S. R. O. In the circle were: Bones—Sid Hubbard, George H. Brown, F. S. Lightfoot, Gus Muhler, William Urbahns. Tambos—W. W. Mungen, B. E. Hattersley, George D. Ohneck, Charles O'Connell, Frank Schwieters. Interlocutor—Ben Lehman. The programme ended with a funny burlesque by Gart Shober.

A handsomely framed picture of an elk has been presented to Elizabeth, N. J., Lodge, 280, by the wife of one of the lodge's oldest members.

Johnstown, Pa., Lodge 175 has new quarters in the Ellis Opera House block. The present officers are: Charles Young, E. R.; George R. Eppley, E. L. K.; Lee Masterson, E. L. K.; Jacob M. Fockler, E. L. K.; W. E. Beachy, secretary; George G. Pyle, treasurer; Robert Taylor, tyler; Louis Raab, I. G.; William H. Sunshine, chaplain; Joseph J. Caddy, organist; Campbell Robinson, Esq., James Hughes, William Munroe, and J. L. Smith, trustees.

Newport, Ky., Lodge 273, will assist Cincinnati in entertaining visitors at the re-union in July. Henry Hollmeyer is the newly elected Exalted Ruler and Bro. Lohmeyer has been re-elected secretary.

Lawrence, Mass., Lodge 65 has installed: Edward I. Hoffman, E. R.; Eugene A. McCarthy, E. L. K.; Geo. H. Brown, E. L. K.; Mark M. Chase, E. L. K.; John T. Brown, secretary; Daniel J. Mahoney, treasurer; Thomas F. Fallon, tyler; James T. Reynolds, delegate to G. L., and M. J. Curran, alternate.

Troy Lodge 141 has installed: William O'Reilly, E. R.; Dr. M. Francis Phelan, E. L. K., Daniel G. Face, E. L. K.; Michael Wassig, E. L. K.; William Shattuck, secretary; M. J. Strauss, treasurer; D. J. Cary, tyler; Clarence Smith, esquire; William H. Meissner, inner guard; Michael F. Organ, P. E. R., Chaplain.

Allegheny Lodge 339 has elected: J. B. Wickery, E. R.; J. L. Brown, E. L. K.; A. D. Armstrong, E. L. K.; Dr. Dull, E. L. K.; Brother Duboid, esquire, Fred. Zimmerman, tyler, F. G. Wiese, treasurer; Brother Doleuty, secretary; Dr. H. K. Beaty, chaplain.

The annual election in New York Lodge 1, always watched with interest, resulted thus as follows: Thomas F. Brogan, E. R. (second term); Frank Russell, E. L. K.; Henry P. Mulvaney, E. L. K.; Edward Leach, E. L. K.; John J. Shannon, secretary (third term); Frank E. Whitmarsh, treasurer (fourth term); Joseph M. Dorsey, trustee, three years; William L. Bowron, trustee, two years; T. A. Brown, trustee, one year; John McGowan, tiler (third term); Samuel L. Tuck, esquire (second term); Charles F. Beesley, chaplain (second term); W. W. Shannon, inner guard (second term); J. B. Arthur, organist (third term); T. F. Brogan, representative to Grand Lodge; James J. Armstrong, alternate.

AMATEUR NOTES.

The Argonauts, a clever farce-comedy by Raymond John Russ, of the Senior Class of the University of California, was produced April 8 at Berkeley, Cal., by amateurs of the D. K. E. fraternity. Frederick Belasco directed the performance.

Congreve's comedy, Love for Love, revised and adapted by Professor L. Du Font Syle, with prologue and epilogue by Professor Isaac Flagg, was presented by students of the University of California at Berkeley, Cal., April 11-13. The performance was marked by details and settings strictly Elizabethan. William Thompson and Jessie Anderson carried off the honors as Valentine and Angelica.

TELEGRAPHIC NEWS

CHICAGO.

The Vist of the All-Star Cast--Other Matters Chronicled by "Biff" Hall.

[*Special to The Mirror.*]

CHICAGO, May 18.

Of course the great feature of last week here, in a theatrical way, was the brief season of the big all-star company in The Rivals at McVicker's. The gross receipts for the nights and the Saturday matinee aggregated over $20,000. One of the finest audiences I have ever seen in Chicago enjoyed the opening performance Friday evening, and all of the favorites were enthusiastically greeted as they appeared. Of course Mr. Jefferson and Mrs. Drew came in for the lion's share of the applause, with the genial Nat Goodwin only a nose behind; The act of the Holland brothers was recognized by a generous round, and Mr. Crane was given his usual hearty greeting. I was agreeably surprised at the general excellence and smoothness of the performance, as I had heard that there were blemishes even in the star cast, but I failed to note them. Mr. Crane surprised even his warmest admirers by his finished performance of Sir Anthony, and the others were equally good. Nat Goodwin dressed Sir Lucius stunningly and played it with a fine sense of humor. The wonderful Mrs. Drew was the usual revelation. Joseph Holland did as much as could be done with the thankless part of Falkland, and Edwin played Fag better than Tom Jefferson ever did. Mr. and Mrs. Taber, Mr. Wilson and Fanny Rice were all very good. Mr. Jefferson made one of his usual graceful speeches, and a whirlwind of applause shook the house when the "royal ten" were all disclosed, hand-in-hand, by the rising of the curtain.

The company arrived on its splendid special train from St. Louis Friday morning and all registered at the Auditorium for a rest from travel. They report a glorious time on the rail Nothing but money and fun. At the hotel I met Mr. Crane, suffering from a bad throat, and I took him down to young Dr. Thomas, son of Rev. Dr. Thomas, who practices while his father preaches. I left him squirting all sorts of things down the comedian's throat, and at night his voice was a wonder.

A most elaborate breakfast was given the stars at Kinsley's Friday at twelve o'clock by the Fellowship Club, at which John Drew, Otis Skinner, Clay Clement, Sol Smith Russell and others joined.

John Drew said farewell at Hooley's Saturday night. (I think it was rather a mean trick for his mother to come here and play against him on his last nights). His engagement was an artistic success and the financial return was large. Last night The Gay Parisians made an overflowing house laugh. W. J. Ferguson, pretty Amy Busby and the others made great hits. The play is announced for a run of twelve weeks.

The all stars left for Milwaukee on their special to-day. Nat Goodwin took his physician, Dr. F. G. Stanley, with him for a few days. Charlie Jefferson, Tom and Joe Jefferson, George Appleton and others are of the jolly party.

John F. Harley has severed all connection with Manager David Henderson. Mr. Harley passed through here last week, on his way East. He has fully recovered from the injuries he sustained in the California railroad accident, and has sued the company for $25,000.

One by one the theatres are closing for the Summer season, the managers wisely concluding that it is a bad policy to throw good money after bad. Owing to the illness of a member of the company, the engagement of the Stapleton company closed suddenly at the Schiller, Wednesday evening last, and the house will be closed for repairs until the Henderson Extravaganza is produced there in June. Manager Henderson and his company arrived here from Duluth last week.

It was Manager Lamotte's intention to present Sydney Rosenfield's plays for four weeks, but this engagement was cancelled owing to the secession of Maxine Elliott from the company.

After a good preliminary skirmish by our old friend, Joe Reynolds, The Great Diamond Robbery had its first Chicago production at McVicker's last night with a strong cast, including S. Miller Kent, Madame Janauschek, Joe Whiting and others as well known. It made a hit and will no doubt enjoy a profitable run.

Owing to the delinquency of a telegraph operator my report of the opening of Sommers and Thiele's new opera, John and Priscilla, at McVicker's last Monday night did not reach your office in time for publication. The music is pretty and tuneful and the book is clever. In good hands it would be a marked success, but it was presented by a poor company. Only Beatrice Goldie did the work justice and she made a hit. It attracted large audiences for four nights and a matinee on account of the popularity of the librettist and composer, and it will soon be given a better setting.

Neil Burgess has been doing very well in The County Fair at the Columbia, and at the Grand An Officer of the Second continues to draw large audiences.

The Haymarket closed for the Summer with Julia Stuart in East Lynne Saturday night, and Hopkins' West-side house and the Casino have also closed.

Peter F. Dailey and Manager Rosenbaum arrived from Sioux City Friday with their company, and left for New York the same day. I asked Mr. Dailey if his season had closed, and he replied: "Yes, thank you." Bob Fraser, who has been with the Henderson forces, left for the East with the company.

I met our genial young friend, Tony Pastor, the other day, and he asked me to tell you that he was to bring Lady Sholto Douglass to New York with him. His company packed the Chicago Opera House during the hot weather of last week, and yesterday he opened to two big houses over at the Lincoln. He told me he first played in Chicago in 1849, and the only person he remembers is Charlie Clayton, who was then in the cigar business across the street from Fort Dearborn. Mr. Pastor says that the Masonic Temple has the finest roof-garden in the world, and that the New York roof gardens are not in it. While I was chatting with him, a man came up and accused him of stealing a ham in Cincinnati once. I now know who stole the ham.

John Burke has closed his season with The Doctor, and will soon "play dates" at the Chicago Opera House continuous show.

We "breakfasted" a few of our professional friends at our home yesterday, among them Alf Hayman, Arthur Byron, Sam Meyers, Frank Lane, and W. H. Thompson, also Edward Freeberger.

W. H. Barry, the gentlemanly and energetic manager of the Academy of Music, had a well-deserved testimonial at the Academy of Music to-night, with Katie Emmett the attraction there this week in The Waifs of New York, and a number of vaudeville acts. The house was handsomely decorated.

The Lost Paradise is the drama at Hopkins' Theatre this week. Jessaline Rodgers, the leading lady of the stock company, had a well-merited testimonial there last week. Marie de Campi, late with The Wicklow Postman, is now playing leads at this house.

James Nelson has returned from his Milwaukee stock engagement, and Jim Devlin is here for the Summer. Katie Putnam having closed.

The Ferris wheel of World's Fair has been erected on the North Side, and the park surrounding it was opened Saturday. The Second Regiment Band plays afternoon and evening.

Manager Ira Lamotte, of the Schiller, has signed a contract with Clay Clement, whom he will manage during the next five years. Mr. Clement will give a production of The Bells next season.

Leslie Allen is enthusiastic on the bright prospects of the new Actors' Society, and expects great things of it.

Young George Boniface's father is here with young George's little half brother.

During my term of office I have performed thirty-one marriage ceremonies. Returns are due pretty soon.

The other day Mr. Crane was telling Mr. Jefferson of his troubles with the actress who sued him for alleged salary and beat him. "We finally mailed her a check," said Mr. Crane. "Why didn't you give her a check to proud ambition?" asked Mr. Jefferson.

"BIFF" HALL.

WASHINGTON.

Good Business at the Season's Close--A Big Benefit Arranged--Items of Interest.

(*Special to The Mirror.*)

WASHINGTON, May 18.

The Della Fox Opera company commenced to-night the second and concluding week at Rapley's New National Theatre in The Little Trooper. Last week's business with Fleur-de-Lis was excellent, and the opening to-day denotes a continuation. Miss Fox won much admiration as Clairette, and her "Daisy" song was strongly encored. Jefferson De Angelis was exceedingly funny as Gibard. Mary Sanders' production of Charles Bradley's play, Her Brother Bob, comes next.

Kernan's Lyceum Theatre has this week, Ed Rush's White Crook Extravaganza company which opened with a good attendance.

Under the management of George Buckler, a Summer dramatic season at cheap prices will be inaugurated, June 1, at Allen's Grand Opera House. Uncle Tom's Cabin, Monte Cristo, East Lynne, and other standard plays will be given.

Rapley's Academy of Music closed the season Saturday night with George W. Monroe's A Happy Little Home; when the traveling season of A Happy Little Home also closed.

Charles E. Lewis, Washington correspondent of the *Clipper*, and father of Annie Lewis, had a narrow escape from death last Tuesday, being knocked down in the middle of a crowded street by a bicyclist and thrown under the wheels of a heavy business wagon, an arm being broken and an ankle fractured.

The private boxes at the National Theatre were handsomely draped with American flags to-night in honor of the attendance of the American Guard, the High School military command from New York and their escort, the officers of Lafayette Post, G. A. R., who are here on a visit. Senator David B. Hill was with the boys.

The concert Sunday night by the Imperial Russian Tscherkessian Orchestra at Albaugh's Lafayette Square Opera House, drew an excellent attendance.

Robert Downing will vary his repertoire next season with a patriotic American comedy entitled Putnam, dealing with events in the early history of the country. Mr. Downing enacting the life of Israel Putnam from the time he leaves his plow in the furrow until his return home as a general. The play, it is said, abounds with good comedy, pathos and patriotic sentiment.

The Swiss Bell Ringers, under the personal direction of Fred. G. Berger, Sol Smith Russell's manager, gave a concert to-night at St. Andrew's Episcopal Church for the benefit of the Parish Guild. The attendance was large. The silver bells used, over a hundred in number, are those originally used by the Berger Family during their famous tours. Those participating were Manager Fred G. Berger, Mrs. Berger, Master Fred Berger, Grace Sommes, Louise Bennet and Mrs. Dr. Bowen. Stewart Allen, of Sol Smith Russell's company, gave an entertaining monologue entitled An Amateur Entertainment, and also appeared as The Intruder in the farcical sketch, An Unwarrantable Intrusion.

The synopsis of the new play now being written by Martha Morton for Sol Smith Russell was submitted recently, and both Mr. Russell and Manager Berger are enthusiastic about it. Miss Morton has a contract to complete the play by the time Mr. Russell returns from his tour abroad.

Sousa's Peerless Concert Band appear at Albaugh's Lafayette Square Theatre next Sunday night, May 24. The attaches of this house will benefit, June 3, with an attractive programme. Those to appear include Lizzie MacNichol, Charles B. Hanford, Anita Cluss, harpist; Madrid Mandolin Quartette, Kitty Thompson Berry, Mary Helen Howe, J. H. Nolan, Sol Minster, Edward Droop, Gertrude Ravenburg, Henry Xander, Master Archie Thomas, and the Linthicum Students.

Dr. Stafford will deliver his lecture, "Christopher Columbus, His Genius and Inspiration," at Allen's Grand Opera House next Thursday evening under the auspices of the Georgetown University Athletic Association.

Washington Lodge of Elks enjoy an outing at River View, Tuesday, as guests of Captain E. S. Randall.

Will A. Haley's Washington's crack military concert band has been engaged for the Summer season at Capon Springs, Va.

JOHN T. WARDE.

BOSTON.

Most of the Regular Theatres Have Closed, and Amateurs Rule the Roost.

(*Special to The Mirror.*)

BOSTON, May 18.

At five theatres the regular seasons have closed, and four of the houses have shut their doors, while the Tremont has an interregnum devoted to charity performances.

The dramatic event of to night was the first appearance in this city of Alexander Salvini as Othello at the Museum. This is the concluding engagement of the Museum season, and although it is a little late in the year for the average theatregoer to care much about Shakespeare, indications are that the week will be a successful one. Othello will be continued all the week with the exception of Wednesday matinee and Saturday evening, when the Three Guardsmen will be presented.

The Sporting Duchess still continues to draw very large houses to the Hollis, but its run is limited, and the season will close May 30.

The performance of Shore Acres at the Boston to-night was for a complimentary benefit to William H. Walsh, press agent of the house, and Charles S. Harris, advertising agent. Shore Acres will be continued for another fortnight.

At the Tremont the members of the Royal Arcanum have the house for this week for a series of charity entertainments. The first part is a minstrel circle, and the entertainment ends with the production of a new musical comedy written especially for the occasion.

The Castle Square revived to-night The Beggar Student, which was the first work given by the opera company more than a year ago. The performance to-night showed conclusively the great improvement which has been brought about in this lyric stock company, and the presentation of this was as delightful as one could wish to witness.

Harry Woodruff may return to the stage. He is to take part in two charity events this month, and those who have seen his work at rehearsals think that it will not be long before he is back on the stage again. However, he denys that he has any such intention.

Anna Lichter has joined the Castle Square forces and made her debut as Michaela in Carmen last week.

George E. Lothrop has returned from Mexico sooner than was expected and is devoting his entire time to re-building his Grand Theatre.

In the Municipal Criminal Court, 13, before Judge Dewey, the complaint against Eugene Tompkins, proprietor of the Boston Theatre, for giving a concert on May 3, the Lord's Day, for other than charitable or religious purposes, was continued to May 27 in $100 bail. The concert was that of the Sousa Band, and the complainant is Patrolman Searles.

Lord Chumley was presented by amateurs at Union Hall last week and the performance went smoothly because the actors had had the benefit of a full dress rehearsal before the inmates of the Danvers Lunatic Asylum a few nights before.

Florence Oberg played the leading part in The Lost Paradise at the Grand Opera House at exceedingly short notice on account of the illness of May Hosmer, and is credited with a hit.

Jennie McCann, who played Mabel in The Pirates of Penzance at the Bijou last week, is to be given a trial by the Bostonians at an early date.

John Stetson's stables, stock, carriages, etc., were sold at auction last week at tremendous prices. The span brought $1,700, which was about double what the conservative estimates placed the value at; but Mrs. Stetson's saddle horse only brought $220. Charles H. Pattee, who is executor of John Stetson's will, has recovered sufficiently to converse a little about the affairs of the estate. He estimated the estate of the dead manager at $1,000,000 and believes that his father would not contest the will because he is a man of means and is more than ninety years old.

It is said that Adah Richmond may play an engagement in the near fututure.

The Park has closed its doors as the business was not good and the administrator did not feel like keeping the house open at a loss. The Police News has suspended publication, but it is thought that the Stetson estate may realize $700,000.

Alexander Salvini is going to play Rohan the Silent at the benefit for the Women's Press Association. The play was written especially for him by Mrs. Evelyn G. Sutherland and Mrs. Emma Sheridan Fry. It is founded on a fact that has eight principal parts, and during the entire action Mr. Salvini does not speak a word until the end, his work being all pantomimic. The scene is laid in England during the fifteenth century, in the time of the Norman Saxon, and deals with one Rohan, son of Sir Robert Fulford, who was stricken dumb when a child at seeing his mother killed in the courtyard of the palace. The play opens on Rohan's twenty first birthday, when his father announced his intention to select his nephew, Sir Philip, to succeed him. There is to be a test of arms, and while Rohan is engaged in a fencing bout he sees his father's ward, Isabelle, who he passionately loves, about to be abducted by Sir Philip, and in an agony of apprehension his voice returns and he shouts a word of warning just in time to save her.

Charles A. Metcalf was in Boston last week on his way to Nantucket, where he will spend the Summer.

George Brennan writes me that he will bring Thomas E. Shea and The Man o'-War's Man to the Bowdoin Square next Fall.

Grace P. Atwell has been quite ill since her return from the West, but is now recovering.

James Horne will play the leading part in Siberia next season.

Dr. and Mrs. T. P. Sutherland entertained Alexander Salvini at dinner last evening.

John Q. Adams, the general superintendent of the Museum, is ill with pneumonia and was unable to attend the benefit in his honor on May 16.

Edward E. Rose has written two plays which will be produced by Jere McCauliffe and Joseph Green in their tour, which opens at Lewiston, Me., on May 25.

Charles W. Arnold, press agent at the Grand Opera House, will spend the Summer at Atlantic City. Howard A. Hill will sail for Europe to get novelties for the coming year.

The Museum is to have a season of Summer opera opening June 1 with a company under the management of Sol J. Hamilbury and C. W. Currier. The opera to be produced is The Yankee Cruiser, and the cast is now being selected.

Charles J. Rich, assistant manager at the Hollis Street Theatre, is back at work after a short illness.

Work is progressing rapidly on the aquatic shute which will probably open about 28.

Maud Hollman has been entertained by Mr. and Mrs. C. H. Bond of Commonwealth Avenue. She expects to rejoin Wilson Barrett, sailing for England early in June.

When Charles H. Pattee was informed of the death of Mrs. John Stetson, the excitement caused a relapse which came near resulting in serious illness.

JAY B. BENTON.

PHILADELPHIA.

E. H. Sothern at the Broad--Other Bills for the Last Week of the Season--Notes.

(*Special to The Mirror.*)

PHIALDELPHIA, May 18.

The theatrical season of 1895-96 is at an end, and has presented many stars and novelties, the good attractions being greatly favored, while farce comedies were given the cold shoulder. Melodrama on the style of The Sporting Duchess and The Great Diamond Robbery proved strong cards. While all of our theatres have had losing weeks, the season as a whole has been profitable, and every manager in the Quaker City is on good terms with himself, and already making preparations for the Fall campaign.

The National Theatre, Standard Theatre, and Auditorium closed their season May 16.

Miss Philadelphia continues at the Chestnut Street Opera House. The entertainment is meritorious and the company excellent. Little Ruby Johnson, the wonderful child dancer, has been added to the many specialty performers. A change to cooler weather would produce a boom for this deserving travesty.

For the last week of the season at the Chestnut Street Theatre we have the greatest of modern magicians, Kellar, assisted by Mrs. Kellar in a delightful programme of many new and marvelous illusions, including The Passing Men, Queen of the Roses, The Projection of the Astral Body, Creation Revealed, and The House and the Brain.

E. H. Sothern in The Prisoner of Zenda is at the Broad Street Theatre for a two weeks' engagement which closes the season on May 30. An Enemy of the King, by Robert U. Stephens, will be the special attraction of Sothern the coming season.

E. P. Simpson, for many years at the Walnut Street Theatre, and for the past season business manager of the People's Theatre, has resigned his position which will be filled next season by Will Fielding. Mr. Simpson goes to Chicago to take charge of the advertising of Paul Barton's Summer amusements, and the Western boys will find him a hustler.

Charles H. Yale is making the Quaker City his home, having closed a season of thirty eight weeks with The Devil's Auction at Detroit May 9 and a season of thirty-six weeks with the Twelve Temptations at Chicago, May 10. Mr. Yale told me that the disastrous gas tank explosion in Texas cost him over $10,000 in settlements and repairs.

The Park Theatre offers the funny comedy, The Snowball, the cast including Aubrey Boucicault, Sadie Martinot, and Edgar L. Davenport. The week of May 25, the closing week of the season, Other People's Money.

Hinrich Opera company are in their third and last week at the Grand Opera House. Mons. Guille, after singing one night last week, left the company. The Castle Square Opera company open the Grand Opera House May 26, indefinitely, under the management of Charles M. Southwell.

Richard Stahl, the composer of Said Pasha and The Sea King, has just completed the score of a new burlesque, entitled Electra, which will receive its first production in New York city the

coming Fall. Mr. Stahl is now a Summer resident in this city.

Hobbies, with Lillian Kennedy, is at the Girard Avenue Theatre. Emma Maddern, Edwin Middleton and George Holland's stock company giving the piece a live'y production. Week of May 25, the last week of the season, She Couldn't Marry Three.

Little Ruby, the child dancer; E. H. Sothern, Herbert Kelcey, Aubrey Boucicault, Signor Del Puente, Madame Natali, Bessie Bonehill, John E. Henshaw, Lillian Burkhart, Louis Granat, Kellar, Lionel E. Lawrence, R. J. Rose, A. W. MacCollin and Simon Hassler's orchestra are among the volunteers for E. Cholmeley Jones' testimonial at the Chestnut Street Opera House matinee 25.

Forepaugh's Theatre presents The Octoroon with a splendid cast. This theatre's successful season has been due to good attractions at popular prices, with twelve performances weekly. The coming week closes the season with The Lady of Lyons.

Sousa's Band at the Academy of Music 15, 16 and three concerts attracted large patronage.

Colonel Robert G. Ingersoll will hold forth at the Walnut Street Theatre evening of 23 on "The Foundations of Faith."

Walter Damrosch's season of grand opera at the Academy of Music for next season is now an assured fact, the contract being signed May 13 by which $40,000 in seats and boxes are to be subscribed, and the committee are now hard at work filling the list. The season is for twenty operas, covering a period of seven weeks. In addition we will have a week in March of Abbey and Grau's company and also the Mapleson Opera company.

The Kensington Theatre closes its season May 23 with the Jack Sheppard Burlesque company, including Fenton and Rice, Courtess Sisters, McAvoy and Coles and Annie Blanchard.

The Casino girls are booked at the Lyceum Theatre week of May 25.

Gilmore's Band, with Victor Herbert, opens the season at Washington Park on May 30, and on the same date the Chicago Marine Band open at Lincoln Park. Both resorts are on the Delaware River and cater to the same class of patronage.

James B. Gentry, for the murder of Margaret W. Drysdale, known professionally as Madge Yorke, on Feb. 17, 1895, was called for trial this morning.

The new Coliseum Building, Sixteenth and Spring Garden Streets, will be completed for rink purposes by Oct. 1.

S. FERNBERGER.

ST. LOUIS.

The Suburban Garden Opens Its Season--The Rivals Pack the Olympia--Newsy Items.

[*Special to The Mirror.*]

ST. LOUIS, May 18.

John L. Sullivan and Paddy Ryan appeared at the Hagan yesterday, beginning with the matinee, in the well known melodrama, The Wicklow Postman.

The Suburban Garden Theatre, on the line of the St. Louis and Suburban Electric road, opened its season last night before an immense throng of people. Max Gumpertz has the management and Mr. Jauno Paulo is the proprietor. A strong line of vaudeville artists were presented, and included Elsie Adair and Thatcher and Johnson's Twentieth Century Minstrels. Among the minstrels are numbered George Thatcher, Carroll Johnson, Tom Lewis, Lew Sully, Ben Cook, Harry West, Frank Girard, Lester Pyke, E. M. Kayne, M. Pierce, and S. M. Moore. In addition to the above there is the Gravity Scenic Railway.

Schnaider's Garden, under the management of Ritchie and Graham, began their season a week last night. There was a fine attendance to witness the change of bill, which included Stirk, Zeno, and Anita, aerialists; Professor James A. Cope and his boxing pony; Lucille Leith, the child artiste; De Mora and Mlle. Anila, equilibrists and gymnasts; Howmann, the magician; Kittie Ripley, singing and dancing soubrette; Mabel Wallace, petite vocalist; and music by Professor Pfeil's Golden Gate Orchestra. The admission to the grounds are free, with seats in the theatre 10 15 20 and 30 cents. The attendance last week was good, in spite of several rainy nights.

The performance of The Rivals at the Olympia Theatre last Thursday was one of the most fashionable events of the season. Only one performance, evening, was originally intended, but the demand for seats was so great that a matinee had to be given. In the evening the theatre was literally packed with an audience that for numbers and culture has not been seen inside a theatre for many a day. Full dress prevailed even in the gallery. In the afternoon the audience was a large one, but not as large as evening. It is not necessary to note the performance, for a more perfect one would be difficult to imagine. Each of the actors was given a splendid reception, and there were repeated recalls not only at the end of every act, but individual calls after every exit. Joseph Jefferson seemed to be the most popular, followed by Mrs. John Drew.

At the end of the second act the entire company were called for, and then a speech was demanded from Mr. Jefferson, who gave one of the prettiest little speeches heard in St. Louis for a long time. After the two performances the company left on their special train.

A representative from a St. Louis paper met the special train bearing The Rivals at Effingham, 100 miles from St. Louis, and gave them a long interview.

There has been some change in the business arrangement for Uhrig's Cave for the coming Summer. Fred Zweifel will not be the manager. Frank McNeary will manage the resort, but Mr. Zweifel may assist and act as business representative. Alexander Spencer will be musical director, however, as previously announced, and all contracts made with the artists already engaged will be assumed by Mr. McNeary and the repertoire will be unchanged. The Cave is being fitted up and put in excellent shape for the opening June 1. Rehearsals will begin to morrow.

One of the promised events of the season at Uhrig's Cave will be the production and first presentation on any stage on Monday night, June 22, of the comic opera, The Red Fez. It was written by August William Hofman, a young St. Louis composer and musician, and critics who have heard it say that the music is exceedingly bright and catchy. The libretto is by Robert H. Hazzard, the city editor of the St. Louis *Chronicle*, and is rich in humor and very entertaining. The scenes are laid in Turkey and give fine scope for brilliant costumes. Manager Spencer is highly pleased with the work.

During week of June 7 the grand encampment and convention of the Knights and Ladies of Honor will take place in St. Louis, and on the night of June 12 the Pride of the West Lodge will extend to visitors a special invitation to attend the performance at Schuman's Garden. The arrangements were perfected last Saturday.

Ethel Browning, a St. Louis girl, who has been with the Nat Goodwin company for the past two seasons, goes to Chicago this week to meet the Goodwin company enroute to San Francisco. After two weeks rehearsing and a two weeks' engagement at San Francisco, the company sail June 25 for Australia playing Melbourne and Sidney twelve weeks, returning to this country and opening the Winter season Nov. 23 at San Francisco. From newspaper notices she seems to have made quite a hit as Lizbeth in In Mizzouri, and as Nell in A Gilded Fool.

Bufialo Bill's Great Wild West Show opened this afternoon to the capacity of the big tent, which seats 12,000, on Waud Avenue and the railroad. A like crowd attended this evening. Its coming has been watched for by not only the young but old. The entertainment given is a truly realistic one, and does not in any way verge on the circus. A parade through the principal streets took place this morning, and the streets through which the cavalcade passed were jammed with people to witness the "free show."

Major John Burk, who is "doing" the advance work of the Wild West Show, made a big winning at the races last Wednesday. He occupied a prominent place in the grand-stand, and just previous to the third race, just for sentiment's sake, placed $50 at odds of 50 to 1 on a horse called "Wild West," who had no chance whatever to win. With his usual luck, however, the horse came in first by two lengths. He let out a Sioux war cry that could be heard all over the stand.

Forest Park Highlands, a new amusement resort just south of Forest Park, opened last night with Futch's Concert Band, and next Sunday Billy Rice's Minstrels and Vaudeville company, including Burt Shepard and the Flying Silbons, will inaugurate the regular season.

The following are announced by Manager Frank McNeary as having been engaged for the Summer season at Uhrig's Cave: Alf C. Wheelan, comedian and stage manager; Laura Millard, prima donna; Nellie Braggins and Minnie Bridges, soubrettes; Gertrude Leage, contralto and character; Bertha Lehmann Holly, second soprano; Lloyd Wilson, prima baritone; Rhys Thomas, prima tenor; Frank Deshon, comedian; William Steiger, second baritone; Harry Keady, second tenor; Charles Holly, and a chorus of thirty voices, selected from the best opera companies in the country.

W. C. HOWLAND.

CLEVELAND.

The Baldwins, the Irving Place Stock Company, and Other Attractions.--Items.

(*Special to The Mirror.*

CLEVELAND, May 18.

At the Euclid Avenue Opera House to-night Professor Samti Baldwin opened a two weeks' engagement, giving a wonderful exhibition of his skill as a necromancer. He is assisted by his wife, who is a very clever mind reader. The Baldwins have a company of bright vaudeville people.

The sale of seats for the Star cast of The Rivals next Saturday, commenced this morning, and a long line was in front hours before the box office opened. Manager Hartz took every precaution to prevent the unscrupulous speculator getting his work in, and no doubt succeeded.

The Irving Place Theatre stock company are presenting Nachruhm to-night at the Lyceum Theatre before a fair-sized audience composed mostly of Germans. Three more performances will be given, on Thursday, Der Dorenweg, and on Saturday matinee and evening, A Night Off. This engagement will be the closing one of the season for the Lyceum. Next Tuesday C. B. Jefferson's automatic baseball will hold the boards at the Lyceum, and continue as long as the Clevelands play away from home.

The closing attraction at the Cleveland is Donald Robertson and Brandon Douglas in The Man in the Iron Mask, which opened to-night fairly well considering counter attractions and the circus.

The Chicago Marine Band, directed by T. P. Brooke and with Sibyl Sammis, soprano, as vocalist, will hold forth at Music Hall next Monday and Tuesday. A Summer theatre to seat 5000 will be erected at Scenic Park. Edison's Theatrical Vitascope is to be the attraction.

In speaking of the Tippecanoe Club giving a minstrel performance, the typos made my letter of last week speak of the Club as a "small" organization, instead of a "swell" one.

Adam Forepeugh and Sells Brothers' Big Circus and Menagerie did an enormous business both this afternoon and evening.

Forest City Park opened up yesterday with Toronto Red, the champion Canadian diver, as extra attraction.

Harry Scott, the Press representative of the Star Theatre, is in New York city for the Summer. Mr. Scott will be with us again next season, however, when the Star opens up.

Treasurer A. W. Collier and Press Agent Will Moxon, of the Lyceum, took a benefit last Friday evening, on which occasion Frederick Warde and his company presented King Lear. The house was crowded by the many friends of both these gentlemen.

The Garden Theatre Opera company were called together to-day at Haltworth's Gardens, where rehearsals will hereafter take place.

Professor Zeplin's charming wife Dora Zeplin, will be heard this Summer with the Garden Theatre Opera company, of which her father is musical director.

The two performances of The Rivals to be given by the star cast, will be one of the most notable productions ever seen at The Euclid and Manager Hartz is congratulated by our theatregoers for closing his season with such a memorable attraction. WILLIAN CRASTON.

CINCINNATI.

The Great Biennial Musical Festival this Week --A Big Boom in Summer Resorts.

(*Special to The Mirror.*)

CINCINNATI, May 18.

The Biennial May Musical Festival begins to-morrow and continues through Saturday with matinees Thursday and Saturday. It is held in the new Springer Hall. The stage has been moved forward sixteen feet and lowered five, with a much greater pitch thereby given to the floor of the auditorium. The dress circle has been extended and the balcony carried around on the sides; all the interior woodwork has been torn down and the walls and ceiling plastered, decorated and frescoed in white and gold effects. All the old seats have been removed and comfortable opera chairs substituted, and the result is an opera house equal to any in the world. The seating capacity is 1896 in the auditorium, 1,017 in the dress circle and 850 in the balcony, a total of 3,763. To-morrow Judas Maccabæus will be given, with Lillian Nordica, Marie Brema, Ben Davies, and Watkin Mills as the soloists. Klafsky, Corinne Moore Lawson, Medora Henson, Plunkett Greene, Frangcon Davies, and George J. Hamlin are the other soloists for the week. The gross receipts will be in the neighborhood of $45,000.

The all star performance of The Rivals was enthusiastically received last Wednesday night and every actor given a cordial greeting. Mr. Jefferson made a speech of thanks at the close of the second act in response to vociferous applause. Robert Tabor made a particularly good impression. The receipts were something over $5,000.

The benefit at the People's last night for the employees was particularly gratifying. Many people were present despite the hot weather to testify their appreciation of the good services of the boys during the past season.

Chester Park is proving a great success. The Beilstedt-Ballenberg Band of forty musicians give concerts nightly. A reign of vaudeville has been inaugurated commencing last night, when James A. Reilley, William Meyers, and Irene Meyers appeared upon the programme. Bicycle races take place every Saturday.

Both Coney Island and the Ludlow Lagoon are making elaborate preparations for their openings. The management of the former has just finished building a mammoth five-deck river steamer to convey the crowds. It has been christened *Island Queen*, and has a carrying capacity of 3,000.

The Zoo opens its Summer amusement season next Sunday. Concerts will be given Tuesday and Friday nights by Weber's Military Band. A covered amphitheatre which seats three thousand has just been erected for vaudeville performances to be given every afternoon and evening. Among the attractions already engaged are Hassen Ben Ali's Acrobats, Bessie Gilbert, the Deltorellos, the Zarellas, Frank Granger, and Helen Sloan. A merry go-round is being constructed.

Treasurer Schlesinger, of the Fountain Square, will have charge of the finances of the Oakley Race-Track during the Summer. He and Treasurer Ed Aylward, of the Grand, have made plans for "dummy" baseball at the Fountain Square during the Summer. It is the same scheme that has been tried in New York, and the many "fans" here ought to insure its pecuniary success.

John D. Davis, for the Robinson estate, has leased Robinson's Opera House to Messrs. Brady and Stair, of the Brady circuit. They take possession Aug. 1, and will run the house at popular prices. WILLIAM SIMPSON.

BALTIMORE

The Fag-End of the Season in the City of Monuments--Summer Plans, and Gossip.

[*Special to The Mirror.*]

BALTIMORE, May 18.

Alabama did a very good business at Ford's Grand Opera House last week. The cast was excellent and the play was much enjoyed. This week we have locals until Friday and Saturday evenings when we will again have the pleasure of hearing Sousa's splendid band. The Corinne Opera company in Hendrik Hudson follow. This will be the last attraction of a very satisfactory season.

Robert Mantell closed the season at Harris' Academy of Music last week and, considering the warm weather, played to first-class business. Mantell is a great favorite in Baltimore, and his friends will brave any weather to hear him. His masterly recitation at Manager Dean's benefit raised him even higher in the esteem of our theatregoers.

This engagement also closes Mantell's season.

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Musical Director

Litt e Christopher Company.

At liberty for Summer and next season.

320 East 14th St.

TRUNKS WRITE FOR CATALOGUE GOLDSMITH'S

From here he goes to Philadelphia for a rest and has made no positive arrangements as to next year.

Baseball is the attraction at Ford's almost every afternoon, drawing astonishing crowds. The marionettes are as much applauded and as frequently hissed as the real players would be.

The London Gaiety Girls drew a large audience at Kernan's Monumental Theatre to-night. Their performance is a very entertaining one. Sam T. Jack's Extravaganza company have just completed a big week.

E. K. Edwards, the popular young treasurer of the Holliday Street, took a benefit to-night. A crowded house enjoyed a good performance.

Manager George W. Rife of the Holliday Street Theatre now numbers the bicycle business among his numerous enterprises. He usually understands just what he is touching, and will undoubtedly make a success.

Manager Tunis F. Dean, of Harris' Academy of Music, together with John Lane Beck, the treasurer of the house, will sail for Europe in a few days. On his return, Mr. Beck will begin the study of law at the University of Virginia.

The Fatherland Tyrolean Troupe, for several seasons with Charles A. Gardiner's company, are doing well at Shleigel's Orchestrion Hall.

HAROLD RUTLEDGE.

PITTSBURG.

Corinne Crowds the Bijou--The Alvin Closes for the Season--Notes.

(*Special to The Mirror.*)

PITTSBURG, May 18.

Corinne and her capable company packed the Bijou to-night, and the advance sale is large. Hendrick Hudson, Jr., was the bill, and the comedienne received numerous encores. On Erin's Shores will be the attraction next week.

The Alvin Theatre closed for the season 16. The Bijou will probably keep open until June 6.

Fred Hallen is anxious to find another suitable play for Molly Fuller next season, probably shelving the 20th Century Girl.

Despite rumors to the contrary, Nelson Roberts still controls the Duquesne Theatre, and it will be opened next season under his management. Mr. Roberts is ill at present.

Buffalo Bill and his Wild West is booked for an early date. E. J. DONNELLY.

THE PROFESSION INVITED.

The history of Brewing begins with Egypt. The art of brewing was developed by the Germans. Milwaukee beer is famous. Pabst has made it so. Thirsty members of the profession visiting Milwaukee may drink beer without charge by calling on Pabst. See the large advertisement on the last page of THE MIRROR this week.

SEABROOKE TO SUCCEED DIXEY.

This is Henry E. Dixey's last week in the cast of Thoroughbred, at the Garrick Theatre. Next Monday Thomas Q. Seabrooke will essay the role of the Mayor of Upcomb.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $35; One page, $70.
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Two line ("display") professional cards, $3 for three months; $5 for six months; $10 for one year.
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NEW YORK, - - - MAY 23, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—ENGLISH OPERA.
BROADWAY.—DR. WOLF HOPPER, 8:15 P. M.
GARRICK.—A THOROUGHBRED, 8:15 P. M.
GRAND.—TAVARY GRAND OPERA, 8P. M.
HAMMERSTEIN'S OLYMPIA.—FERGOLI.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.
STANDARD.—FAUST.
TONY PASTOR'S.—VAUDEVILLE.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.*

THE ACTORS' SOCIETY.

THE Actors' Society, a full account of whose organization was published in THE MIRROR last week, already has a membership numbering several hundreds, and its scope, purpose, and future from the main topic in theatrical circles in this city, while it is discussed with lively interest in other large centres of the theatre in the country.

The formation of this Society and its earnest propagation by esteemed and able members of the theatrical profession is doubly significant at this particular time. One of the worst seasons the theatre in this country has ever known—perhaps the worst season it has ever known—is now closing. The regular period of theatrical venture was inopportune for general business, and the stagnation of industrial and mercantile enterprises throughout the country was marked. Added to the natural ineffectiveness of forces that influence theatre patronage, however, were other causes of misfortune to the profession. The growth of the amusement business has been so rapid, perhaps outpacing the normal development of the country, and the rewards and returns of those engaged in it have been so notable—although they have been exaggerated, as all such matters always are enlarged upon—that a spirit of speculation pure and simple has actuated many who have entered the field with no other equipment for its cultivation than a desire for money and a disregard of those things that should control in any business that has art for an element. In short, there have of late—and particularly this season—been too many speculative managers for the good of the profession, and as a result the dulness of business has been supplemented by disasters that have left scores of actors without means or resource at the close of a season that was for them characterized by hardship. The growth of play piracy, too, in various sections of the country has had an injurious effect upon legitimate enterprises which a season of prosperity would in a measure have nullified.

As to play piracy, that is an evil for which there is in sight a legislative remedy. It is to the credit of this new Society, however, that one of its cardinal principles is that no member shall act in a pirated play. If adhered to, this regulation will do much toward destroying this illegitimate industry. But the other drawbacks are in more injurious evidence. Times are still dull, and there is no assurance that the ranks of irresponsible managers have been appreciably thinned by the adversities of the season. Thus this organization of actors, as has been suggested, comes at a critical and significant time.

When we scan the primary purposes of the Society it will be seen that if original plans are consistently and conservatively worked upon much of benefit may be accomplished by the organization. If it acts with care, fairness and deliberation, the Actors' Society may solve at least one vital question of the moment, that as to irresponsible management and unconscientious actors. In this aim it should have the aid, co-operation and countenance of every responsible and fair dealing manager in the country, because the interests of reliable and well meaning actors and of fair-dealing and reputable managers are identical, while others in both branches of the profession who are not reliable and reputable are by instinct and in purpose antagonistic to those whose characteristics they lack.

Wise administration, good council and managerial co-operation ought to make the Actors' Society of America a power for good.

FOOLISH QUESTIONS.

THE MIRROR receives from inquiring readers many letters no answers to which appear in the department of this paper devoted to legitimate queries. Every widely-circulated and influential journal between publication days receives scores of letters written by persons whose questions are impertinent or foolish, or both. In fact, if truth must be told, it may be said that those who write questions for waste baskets largely outnumber those who write questions that the types embalm.

Among the letters received by this paper of late propounding queries on subjects so numerous that they would, if indexed, run well through the theatrical alphabet, were a score or more that ought never to have been written, except upon the theory that persons with leisure and without ideas, yet with childish tendency for redundant interrogation, ought to be permitted solely in the interests of those who manufacture and vend paper, ink and pens to indulge in exercise with those sometimes useful media of communication, entertainment and instruction without let or hindrance. This is a sound commercial proposition, but it involves proceedings that work fatigue and vexation to innocent persons, among whom may be mentioned mail carriers and editors, if pursued to the end in which the postage stamp necessarily figures.

Every well conducted journal is always open to the proper questions of its readers on subjects with which it deals and relating to persons whom it publicly represents. THE MIRROR is open, as it always has been, to such questions But it cannot undertake to respond in any way to inane or impertinent queries that relate to members of the great profession of which it is the organ.

A PROMINENT theatrical journal in London prints with an amusing ingenuousness a statement current abroad to the effect that "American actresses have for stage purposes taken to wearing paper lace," adding that "from the front it cannot be distinguished from the real article, and the cost is of course a mere trifle." In the nebulous future, when England shall reciprocate the close and profitable attention that this country pays to English actors and their professional regalia, it will be discovered not only that American players dress with *bona-fide* fitness, but also that the art of many of them is verisimilar and veritable.

FOLLOWING the devout and ceremonious observance of SHAKESPEARE day at Stratford-on-Avon, where earnest persons of note recently gathered to honor the genius of this immortal and erect new tokens to his memory, comes intelligence of another great event at that historic town, the Stratford-on-Avon Steeplechases. Lest the more ascetic worshipers of the Bard may think such an amusement at such a place sacrilegious, it may be recalled to their minds that there are in literature no descriptions of the beauty or tributes to the happy usefulness of the horse that compare with SHAKESPEARE'S.

IT is said that several of the new houses that have been erected on Riverside Drive in this city have roof-gardens of their own. But it must be comforting to vaudeville caterers to think that there are not enough performers to go around, and that the million have no roof-garden but the public one.

FRENCHMEN are seriously thinking of erecting a statue in honor of d'ARTAGNAN, the immortal hero of DUMAS' "The Three Musketeers." This type of vigorous, ingenuous and adventuring youth, however, promises to be represented in effigy on the stage even longer than a statue will last.

PERSONALS.

GRANIER.—After having been the successful rival of Judic and one of the comic operatic idols of Paris, Jeanne Granier suddenly decided to prove that she had great histrionic ability by forsaking comic opera for the drama At Sarah Bernhardt's Renaissance Theatre in Paris she originated the ultra-modern heroine of Donnay's clever but nasty play of Amants. Her success was instantaneous, and she revealed herself to be a clever, intelligent actress. A few superb outbursts of passion and vehemence brought down the house. To-day she is recognized, and rightly, too, as one of the very best among the French actresses.

LLOYD.—Prince Lloyd, who closed his season with Thomas Q. Seabrooke at the Fifth Avenue Theatre, sailed for Europe on May 16 on the *Etruria* for a short visit to his father, who has been dangerously ill.

SELLS.—Manager Willie Sells of the Standard Theatre has been spending the past two weeks in Salt Lake City.

BLANCHARD.—Bertha Blanchard, a young California amateur, is said to have been engaged by Richard Mansfield for next season.

CARLISLE.—Sybil Carlisle will not be a member of Augustin Daly's company next year. At the end of the present tour of the company she will sail for England, where she intends to remain for a year. Miss Carlisle's pretty studio in this city will be sadly missed by the many young society people and *dilletanti* who for the past two winters have found it a delightful rendezvous for the discussion of æsthetic topics.

FERNARD.—Adolph Bernard is fast acquiring reputation as a director of local benefits. A smooth performance with no hitches or disappointments is assured when he is at the helm. His most recent success was the Newsdealers' Benefit at Palmer's Theatre, under the auspices of THE MIRROR, a week ago last Sunday.

CRIPPS.—Herbert Cripps will probably stage the new comic opera, Liberty Bell, which is soon to be given an elaborate production.

WINTER.—Dr. Henry V. Winter, who used to be Dion Boucicault's secretary, staged the recent amateur performance of The Shaughraun, under the auspices of the Church of the Sacred Heart.

ARCHER.—Belle Archer, after returning from the Pacific Coast by way of Panama and Colon, is summering at her home in Bayonne, N. J. She has signed with Hoyt and McKee to play the widow in A Milk White Flag next season.

CLAIRE.—It is rumored that Attalie Claire (Mrs. Alfred Kayne), who recently sailed for London, went abroad for the purpose of opening an engagement in grand opera at the Covent Garden Theatre. Miss Claire retired from the stage four years ago, and this rumor is a surprise to her friends who supposed that her stage career ended with her marriage.

DAMROSCH.—Walter Damrosch sailed Saturday on the *Saale* to engage a German opera company for his next season, opening in Philadelphia in January. His arrangements will provide proper time for him to conduct the concerts of the New York Symphony Orchestra and Oratorio Society.

DROUET.—Robert Drouet is an untiring worker in the field of the theatre. Besides playing De Neipperg in Madame Sans Gêne for a season of forty weeks, he has found time to devote himself to the labors of composition. One of his plays has just been accepted by Wilton Lackaye, and a prominent actress is considering another of his pieces, an emotional drama called The Sculptress.

FERREE.—Owen Ferree has been presented with a bicycle by Sydney R. Ellis. As an anti-fat tonic Mr. Ferree says the bicycle cannot be beaten. He is still corpulent, but since he has become a bicyclist he says he has fallen off considerably.

BROOKS.—H. Quintus Brooks, business manager of The Girl I Left Behind Me company, arrived in town last Friday. He reports that business during the thirty-nine weeks' season has been all that could be desired. The company will close in Elizabeth, N. J., on May 23. Mr. Brooks has been engaged by Julius Cahn for advance work next season.

DAVENPORT.—Edgar L. Davenport has surprised himself by scoring a big hit at the Park Theatre, Philadelphia, as Carraway Bones, the undertaker in Turned Up, with Aubrey Boucicault and Sadie Martinot.

HARTZ.—George F. Hartz, who has been the manager of the Lyric Theatre, Hoboken, for the past season, retires from the management this week. During Mr. Hartz's occupancy of the house he has added very materially to its position as a first-class theatre.

WOODWARD.—Matt C. Woodward, late Zouzou with W. A. Brady's Trilby company, and well known as a song writer and adapter of plays was married at St. Mark's Catholic Church, Sheepshead Bay, to Carina Merrilees, eldest of the Sisters Merrilees, chanteuses and danseuses, whose clever performances are well remembered in this city. Mr. and Mrs. Woodward will sail for England on the *Mohawk* on Saturday on a visit to the Rev. Canon Woodward, vicar of Folkestone, the father of the bridegroom.

TIMBERMANN.—Mary Timbermann, who has closed her season with Thomas Keene, will spend the Summer in Europe.

ABBEY.—Henry E. Abbey, who has been seriously ill at the Gilsey house for several days, was reported last night to be on the road to recovery.

COOK.—Augustus Cook sailed for Glasgow on May 16. He will remain in Scotland all Summer.

SIMMONDS.—Morris Simmonds, of Simmonds and Brown, is seriously ill at his residence in Harlem.

LEFFINGWELL.—Myron Leffingwell has just finished a romantic melodrama, The Spanish Main.

MACK.—Andrew Mack will spend his Summer cycling through the Emerald Isle. He was to have sailed last Saturday on the *Etruria*, but delayed his departure so as to play Sir Lucius O'Trigger with the second Rivals company.

STANDISH.—Harry Standish, the well known operatic comedian, having lost the use of his voice has retired from the stage and accepted the position of choirmaster in a local church. Mr. Standish is also an organist of skill.

LETTERS TO THE EDITOR.

IS MANAGER FORD A PLAGIARIST.

BALTIMORE, April 11, 1896.

To the Editor of the Dramatic Mirror:

SIR.—Your excellent paper has done such great good work toward putting down that pernicious practice of play-piracy that I desire to bring to your notice a case which, while not piracy, is, if possible, even worse—plagiarism.

In this case the one guilty of such an act is none other than Mr. Charles E. Ford, manager of Ford's Grand Opera House, this city. Your correspondent in his letter this week speaks in glowing terms of Mr. Ford's historical burlesque, Bluff King Hal. This alleged original burlesque is taken almost verbatim from William Brough's extravaganza, The Field of the Cloth of Gold, which was produced April 11, 1868, at the Royal Strand Theatre, London, England. You will find this piece in French's catalogue of standard plays.

Now, I admit that there is a great deal of truth in the old assertion that "great minds run in the same channel;" but, when, as in this case, one *great mind* runs in the same channel twenty-eight years after a really brilliant mind, even a catarrhal subject can smell a mouse. Had Mr. Ford only adapted this play, or had he given credit to Mr. Brough, it would have been all well and good; but when he poses as the author of a stolen play, I think it about time to call a halt.

The Baltimore papers (in which Mr. Ford advertises largely, refuse even to insinuate that his work is aught else than original. Therefore it is to your fearless paper that I look to to expose the plagiarist. Of course there is no doubt that Mr. Ford will, with a plagiarist's feverish haste, at once deny this accusation. But if he will forward to you his MS. as it was played here you can compare it with the original, and you will find that Mr. Ford's effort will prove to be a deliberate plagiary.

One thing more. Last Summer, during the engagement of his Summer stock company, he had produced by them another alleged original drama with the very fetching title of The Colonial Cavalier. This play was but a feeble dramatization of the story, "A Spell of Home," by Mrs. Wistar, translated by her from the German of Werner, and which appeared in *Lippincott's Magazine*, Vol. 41. In this effort he gave no credit to Mrs. Wister whatever. I merely mention this to show that Bluff King Hall was not Mr. Ford's first bit of appropriated work in the American field.

Sincerely trusting that, with your usual fearlessness, you will give this communication a place in your valuable columns, I am, yours truly,

JOHN THOMAS SCHARF, JR.

A LETTER FROM DOUGLAS FLINT.

1402 BROADWAY, NEW YORK, May 16, 1896.

To the Editor of The Dramatic Mirror:

SIR.—In a recent issue of your paper there appeared an interview from Herbert Wilke and John McGhie wherein they stated that I was responsible for the closing of the Wilke Opera company. As a matter as fact, the closing of the Wilke company was due to mismanagement and insufficient funds to carry out a scheme to put on three operas a week which, as you are aware, is not only impossible but ludicrous to think of.

After the first week's performance, Mr. Wilke did not pay and the entire company was laid off for a week. During that week I got into an altercation with Mr. Wilke in which I was not the aggressor, and he used the most insulting, profane and foul language. I was assaulted with a stick and otherwise, and did nothing more than to endeavor to defend myself. I will leave it to any disinterested person in the profession, if any one man otherwise than a star could close any season with a reputable company.

I trust you will give this article space in your valuable paper, as there are always two sides to a question.

Yours truly, DOUGLAS FLINT.

MISS RICCARDO'S ROSALINE.

NEW YORK, May 15, 1896.

To the Editor of The Dramatic Mirror:

SIR.—I read with interest in this week's number of THE MIRROR your complimentary remarks with reference to Miss Corona Riccardo. I thought, however, that inadvertently you understated the matter in remarking that in my little play Romeo's First Love she illustrated in the character of Rosaline "a natural as well as a taught aptitude for the stage." Her acting in that part was so powerful and brilliant, she showed such an absolute comprehension of the author's intention and such supreme ability to express it to perfection, that I saw at once she was at the beginning of a very bright career. Certainly no other actress upon the American stage, however accomplished or experienced, could have excelled her in that particular part.

Respectfully yours, A. E. LANCASTER.

QUESTIONS ANSWERED.

A READER, Los Angeles: We do not know whether Joseph Jefferson's lecture on "Dramatic Art" has been published, but think it has not been.

R. R. GIVEN, Alton: Forget-Me-Not is the property of Rose Coghlan, and is not to be had in print. William Archer's admirable "English Dramatists of To-day" contains, we believe, full extracts from the plays' strongest scenes. La Belle Russe can be obtained in the original French version, published by Calman Levy. The Martyr is, as you infer, a dramatization of De Ennery's play of the same title.

J. K. B., 1300 Pennsylvania Avenue, Washington, D. C.: Good biographies of Lawrence Barrett and Sir Henry Irving may be found in "Actors of Great Britain and America," by Lawrence Hutton and Brander Mathews. A biography and appreciative essay of Lawrence Barrett may be found in William Winter's "Shadows of the Stage." Austin Brereton's biography of Henry Irving will be found a comprehensive and sympathetic study of Irving as an actor and a man.

R. G. BEASH, McKeesport, Pa.: A Midnight Bell was, we believe, Mr. Hoyt's first effort at play making, although other less ambitious plays from his pen first found their way to the footlights. A Midnight Bell was written while Mr. Hoyt was serving an apprenticeship as a humorist on the *Boston Post*. You are referred to a long interview with Mr. Hoyt, published in THE MIRROR about a year ago.

K. B. W., Rahway, N. Y.: Henry Inman's portrait of McCready adorns the library of the Players' Club in this city. No engraving from the painting has ever been made.

THE USHER.

The Irving farewell at Abbey's Theatre last week newly emphasized the remarkable hold that actor has secured upon the appreciation of metropolitan playgoers. Not only did it disclose genuine admiration for him and his *entourage*, but it showed the hearty good will and illustrated the good wishes of a public that will greet him with renewed enthusiasm if he shall again visit America. And the tour of the distinguished English player has proved in every way that he is held in like esteem by lovers of the theatre the country over.

Irving, too, in ways unmistakable, has shown an appreciation of this country and a respect for its people so pronouncedly true as to relegate to the background all ideas as to the merely material success of his visit. In the feelingly pronounced words of his valediction there was testimony to the fact that he regards this public with a personal sincerity as pronounced as that which binds him to the mother country, in which he has won the highest honors ever bestowed upon a player.

Throughout his tour Irving has, with a marvelous vitality and a spirit of artistic fellowship, turned aside everywhere from his exacting professional duties to adorn the highest social and educational functions, many of which were organized to honor him.

In short, Irving steadily brings honor to the actors' art and to the theatre, and while doing so should be recognized everywhere by his loved profession as the chief custodian of its fame, as he is in all other artistic and worldly circles as one of the chief men of his century.

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Stephen Fiske, in speaking of the very enjoyable and successful benefit organized by THE MIRROR for the benevolent fund of the Newsdealers' Association, takes occasion to say in *The Spirit of the Times*:

The next great benefit ought to be for the Actors' Fund, which will be called upon for extra charities, this Summer. The season had ended a month earlier than usual, and while a party of stars are traveling around to pick up straw dollars by the most inartistic performances of The Rivals ever witnessed, the rank and file of the profession are without employment and will have no chance of employment, except at the music halls and on roof gardens, until next October. A new organization, called The Actors' Association, has been formed and Sir Henry Irving has endorsed it and declares that a society upon similar lines "has been of great and beneficent service in England. As we understand it, this is an actors' protective association—a trades union—and is not to interfere with the Actors' Fund, which is a benevolent and charitable organization. But there is danger that it will interfere, because the 600 active members that it already claims are not likely to subscribe to the Fund also. This danger might have been avoided by following the advice of *The Spirit* and extending the province of the Fund to the relations between actors and managers. We suggested that no actor who was not a member of the Fund should be engaged by reputable managers and that the officers of the Fund should constitute a permanent Board of Arbitration to settle all differences and disputes in the profession. It is not too late to adopt these measures and we hope that they will be passed at the next general meeting. But in the meantime the new Actors' Association could not begin its career more auspiciously than by tendering a mammoth benefit to the Actors' Fund so as to fill the treasury to overflowing to meet the demands for relief during the Summer.

Eliminating from the above semi extraneous matters upon which I do not care to comment at the moment, it may be said that Mr. Fiske's main suggestions and propositions are admirable and commendable.

THE MIRROR has always and steadily been known as a consistent friend of and co-worker with the Actors' Fund of America, and will always support any plan that looks to the wise administration of its affairs.

And two years ago this paper started and assisted to great success a movement to raise funds for the many unfortunate members of the profession, who, through no fault of their own, needed assistance. It is not necessary now to go into details of the work of raising money at the time. The sum of $9,610.55 was subscribed to a fund which, in recognition of THE MIRROR'S original and earnest work therefor, bore the paper's name.

It needs but a statement of THE MIRROR'S sympathy with the proposal made by Mr. Fiske to assure this journal's hearty co-operation for a Fund benefit or for any other movement that will aid deserving actors in misfortune.

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Sarah Bernhardt is credited with this criticism of an actress who won wide attention in this country this season by a decidedly original illustration of the role mentioned:

I have never had the pleasure of seeing Miss Nethersole. But if she plays the character as I am told she does, it seems to me she goes too far. An actress should, of course, do all she can—within due bounds, which taste and art should teach—to awaken a response to her own supposed emotions in the breasts of the spectators. In Paris, and, I think, in other cities I could name, they would not stand such kisses as have been described to me. The more intelligent and refined first-night audiences would laugh at them. The general public—the plain bourgeoisie—would resent them. They would throw chairs and cabbages at Miss Nethersole's head.

While it is not, perhaps, a matter of record that a French audience ever has thrown cabbages and chairs at any actress, it is significant that an amatory player of Bernhardt's warmth and renown should thus draw osculatory limits. Of course, it is difficult even for an adept to criticise another from mere hearsay; and it is possible that Bernhardt may yet from an actual view of the Nethersole phenomenon see fit to modify her opinion.

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Speaking of Bernhardt reminds me of the phenomenal woman's quick interest in most mundane things, and the story telegraphed to the press last week about her experience with a crowd of students of the University of Rochester in that city.

Seventy-five young men of the University met the actress in her private car by appointment, for the moment satisfied their curiosity, and are said to have "utilized their smattering of French to good advantage." It is safe to pass the linguistic suggestion by with a smile, but there is no doubt that Bernhardt was greatly interested in her young admirers. She is said to have asked all about the University and the duties and studies of the young men, and as they departed she instructed her attendants to give them some tickets for the evening performance of La Tosca. After leaving the car the boys had a regular emeute over the distribution of the tickets, as there were not enough to go around. The published account of this climax to an intellectual and visual treat is then described. "For an hour or so they wrangled, continuing their rumpus into the halls of the college building, and into a room, where hostilities broke out. Chairs and other movable objects were hurled at those who had possession of the tickets in the attempt to make them surrender."

Those who were lucky enough to get or retain tickets visited the theatre that night, and are said to have "made their presence known in a demonstrative manner." Bernhardt, having missed the fracas, was no doubt—and properly—gratified by the milder and more seemly excitement she invoked in these youths. But the incident of the fight over the tickets, supplemented yesterday by a despatch from New Brunswick, N. J., detailing the disorderly conduct of a hundred Rutgers students at a circus in that town, again offers food for thought to the orderly in all communities.

There is evidently something wrong with our educational system.

A REVIVAL OF IN MIZZOURA.

Augustus Thomas' play, In Mizzoura, will be elaborately revived next season. Burt G. Clark, the well-known character actor and a native of Pike County, has been engaged to play the heroic sheriff. Mr. Thomas wants a genuine Missourian for the part and Mr. Clark will fill the bill completely.

The season will open at McVicker's Theatre, Chicago. Mr. Thomas will himself stage and superintend the production. The tour will be directed by Will F. Dickson, formerly manager for Thomas Keene.

W. S. Bates, mgr. Stratton's Big Comedy Co.

THE COLONY AT MOUNT CLEMENS.

W. E. Horton, writes from Mount Clemens, says that the prevailing slump in the theatrical season has caused the members of the profession to seek rest, and the tonic of the Mt. Clemens baths, somewhat earlier than usual this year, and reports from companies still out warrant the supposition that the next two weeks will find the theatrical colony largely augmented.

Nick Norton has reopened his boat house and the thespians daily gather there and regale the old boatman with their hits and conquests of last season.

De Witt Cooke, the club singer, who has been with Gorton's Minstrels for the past five seasons, arrived on Saturday last. Montague and West, musical artists, after a vacation of three weeks, left to play an engagement at the Avenue Theatre, Pittsburg, on Sunday last. Snitz Edwards, the popular little comedian, spent the day with his many friends here, May 10, and is watching his string of horses at the Windsor, Ont., meeting. Fred Peel, who is to manage Matthews and Bulger in The Bowery Boys next season, departed for the East on Sunday. He will soon sail for Europe in search of novelties for next season. Gerald Griffin, of In Old Madrid, left for Chicago the same day.

Arrangements are being made for a grand benefit performance for the old minstrel, Dick Hume, who has been an invalid for three years. He spent a year in St. Thomas' Hospital in London, Eng., a year in St. Francis' Hospital, New York city, and has been here since July last. The committee in charge include, Nick Norton, W. C. Cameron, Charles W. Young, Charles A. Mason and DeWitt Cooke. The date set is June 26, and as the town will then be full of professionals a grand bill is promised.

Among those now at the Springs are Nick Norton and wife, W. C. Cameron and wife, Charles W. Young and wife, Charles A. Mason, Dick Hume, Eddie Carrol, Alf C. Beverly, A. C. Watson, Sadie Hasson, Mitchell and Jess, De Witt Cooke and J. W. McAndrews, the Watermelon Man.

VALERIE BERGERE.

LILLIAN RUSSELL'S BIKE.

A negro servant, employed by Lillian Russell to see that her golden bicycle is properly cared for, was sent with the wheel to a music store in Harlem, where it was to be placed on exhibition. Miss Russell plays in the Harlem Opera House this week and her manager supposed that the exhibition of the golden wheel might revive interest in the star. On the way to the store the negro lost the placard that was to call the attention of passers by to the wheel. He returned to the theatre, leaving the wheel in the lobby. At the end of two minutes he came out to catch sight of a stranger dashing off on it.

A chase ensued. Miss Russell's fine bike was manned by an expert, who led the negro a hot race of ten blocks. The thief would have carried off the prize had he not collided with a coal wagon, which blocked his way. The thief sprang from the melee and dashed up 125th Street, escaping through a building in course of erection.

The golden bicycle was slightly damaged. It is matter of doubt whether Miss Russell's business this week will be materially aided by the free "ad" derived from this happening.

Managers desiring a first-class stock company in comedies and dramas for Summer run, address "Merrymakers," per route.

CORINNE.

Rarely does conspicuous artistic talent find itself traveling in unison with pronounced business capacity. Few mortals are dowered with both talent and tact, and certainly few actors are so blessed. In the person of Corinne, however, the artistic temperament is strongly blended with business shrewdness and foresight. Her long companionship with that able and indefatigable manager, Mrs. Jennie Kimball, could not but inspire her with a keen business sense and the prudential love of details for details' sake. Since the death of her mother, Corinne herself has assumed the responsibilities of directing the organization of which she has so long been the star. She is said to exhibit the most conclusive proofs of her aptitude for theatrical management. Corinne is one of the most widely known and most popular stars now before the public. The general public as well as the profession, will admire her pluck and grit in determining thus to keep in existence an enterprise which has so long proved prosperous and successful.

REGARDING SHAMUS O'BRIEN.

The new Irish opera, Shamus O'Brien, will not be produced next season at the Fifth Avenue Theatre next season after all. The opera was bought by J. C. Duff for the Miner-Brooks syndicate and their first intention was to give it a presentation at the Fifth Avenue last Easter Monday with the original company. Then a cablegram came for Mr. Brooks from the other side saying that Shamus had proved such a success in London that Sir Augustus Harris had determined to keep him at the Opera Comique as long as possible.

However, the opera will be presented here next Fall—whether or not with the original company has not been fully determined. Messrs. Miner and Brooks have had four theatres offered them and within a few days all final arrangements will be made.

The opera is expected to run through the Summer in London. It is holding its own with The Prisoner of *Zenda*.

NEIL BURGESS' VISITORS.

An unusual incident occurried during a recent performance of A County Fair, in Chicago. After the husking bee scene, as soon as the curtain fell, the four ladies and two gentlemen in the lower left hand box were observed in evident agitation, and finally one of the gentlemen stepped over on the stage, followed by the rest of the party, and the amazed eyes of the audience. By main force they pushed the curtain back, and disappeared. Consternation ensued behind the scenes, until Neil Burgess appeared and greeted his visitors, all unconscious of how they reached his presence. But when they took leave and made for the same exit which had been their entrance, Burgess interfered and showed them out by the orthodox door on the other side of the stage. It appears that Burgess met these estimable but verdant folks the day previous and had invited them to visit him behind the scenes.

A CONCERT ON THE ST. PAUL.

Mary Penfield, who is making her first trip to England, writes to describe a memorable concert given on the steamship *St. Paul*, Monday evening, May 4, when the receipts were over $600. "Bronson Howard was chairman, and Daniel and Charles Frohman the managers. Many of Olga Nethersole's company appeared, and Miss Nethersole herself recited a selection from Princess Ida, receiving a grand ovation. Calvé had promised to auction flowers for charity, but declined to sing. But Miss Nethersole carried a bunch of orchids which she asked Calvé to sell, and together the two Carmens got a $10 bid from Jean de Reszke, $50 from Banker Seligman, and then $50 from Bronson Howard on condition that Calvé should sing. With charming grace she consented to give one of Massenet's songs, which was received with the greatest enthusiasm."

A CLOWN MYSTERIOUSLY ROBBED.

Eaton Stone, the veteran clown, who lives at Nutley, N. J., buried his wife a few months ago. Since then hardly a day has passed that some article of Mrs. Stone's clothing or jewelry did not disappear from the house in a most mysterious manner. At length, last week, a woman was seen on the streets wearing a garment which had been Mrs. Stone's, and was promptly taken in custody. Other arrests are expected.

ARONSON GETS THE GEISHA.

Rudolph Aronson last week secured the American rights to The Geisha, the new Japanese opera now running at Daly's London theatre with Marie Tempest in the leading role. Mr. Aronson sailed on the *Etruria* last Saturday. He will go to London to witness the opera and try to secure as many of the original company as possible.

AT THE THEATRES.

Abbey's.--Irving's Farewell.

The Irving Terry company played to large and enthusiastic audiences last week. King Arthur, The Merchant of Venice, A Story of Waterloo, The Bells, Don Quixote, and Journey's End in Lovers' Meeting made up the bills, Friday night closing the engagement.

The bill arranged for the farewell appearance on Friday night included Don Quixote, A Story of Waterloo, and Journey's End in Lovers' Meeting. The house was crowded, and greatly enjoyed Mr. Irving's delightful personations of Don Quixote and Corporal Brewster, while Miss Terry was also the recipient of much admiration and applause for the daintiness and spontaneity she displayed as Lady Soupire in the one-act play of John Oliver Hobbes. Miss Terry was recalled half a dozen times, and was fairly overwhelmed with floral offerings.

The performance concluded with Mr. Irving's recitation of "The Dream of Eugene Aram," which held the auditors spellbound from start to finish. In response to a vociferous demand for a speech Mr. Irving said:

The hour has come for leave-taking, and its shadow has been resting for some time upon the deep gratification which your unvarying kindness and goodwill have afforded us.

We have traveled in the East and the West, and the North and the South of this great land, and have received everywhere the greatest friendship, cordiality, and hospitality, and I speak for one whose thanks are as earnest and heartfelt as my own—my loved friend and colleague, Ellen Terry—when I express our deep and lasting sense of all this kindness.

I hope that it may be our good fortune to have the honor of meeting you once again, and if in the future I have any work that I believe would be interesting and acceptable to you, my desire would be to place it before you. (Loud applause.) I believe it would not be unwelcome. When I remember the generous and inspiring encouragement which you have given us; the gentle and sweet courtesies which we have met, both in public and in private, and the open hearts and open hands which have welcomed us as kinsmen and friends, it is not strange that we should wish to meet you again. After all, there is but the sea to part us. But, earlier and further back than the present, there is a lasting bond between us—the love of our dramatic art.

I should like to thank the gentlemen of the press for their frequent and friendly recognition of our work, and to thank Mr. Abbey and his staff for the valuable help which they have given us. And lastly I thank you, and I wish I could thank you as my heart would prompt me; I thank you for Ellen Terry and for myself, respectfully and with a loving and a constant heart.

Mr. Irving's remarks were received with hearty applause, and he was compelled to return again and again to acknowledge the enthusiastic cheering that came from all parts of the house.

Standard.--Faust.

Joseph Callahan's production of Faust, which has been most successful on the road, came to town last night for the first time, and won the pronounced approval of the large audience which appeared at the Standard despite the torrid weather. The version used was that of Lipscher, the mounting was elaborate and effective, and the performance satisfactory.

A notable innovation, which proved a decided improvement upon the generally flat termination of Faust, was a rearrangement of the final scenes by which the prison episode preceded the Brocken tableau, and the latter, through a clever transformation, changed from hell to the heavenly apotheosis in a twinkling, thus obviating the usual unwelcome curtain just before the end. The other scenes were well managed, and the electrical adjuncts were admirable.

Joseph Callahan makes a satisfying Mephisto. He has a fine presence, a good voice and a sense of humor which showed itself neatly in the lighter scenes.

Edward Elsner's Faust is familiar to those who recall Morrison's production, and is a portraiture effective in sincerity and good looks. Beatrice Ingram is a dainty and earnest Marguerite, and the others in the cast, all deserving of commendation, are J. H. Hollingshead, Lawrence Brooke, Alfred E. Moore, Maurice Evans, Henry Suter, Addie Farwell, Alice Pennoyer, Lillian Kemble and Agnes Baylies.

The incidental vocal and instrumental music was well rendered.

American--The Bohemian Girl.

A Summer season of English opera under the management of Paul Steindorff and Thomas Ebert was inaugurated at the American Theatre last evening, with a very creditable performance of that perenial favorite The Bohemian Girl. The principals were all well suited to their respective roles, and sang with pleasing and artistic results.

The cast included Joseph Lynde as Count Arnheim, Joseph F. Sheehan as Thaddeus, W. H. Fitzgerald as Florestein, W. H. Clarke as Devilshoof, Laura Millard as Arline, Flora Finlayson as the Gipsy Queen, and Emma Millard as Buda. The chorus had apparently been thoroughly rehearsed, singing with commendable spirit, and only occasionally going off the key.

The Bohemian Girl will be presented throughout the current week. Next week The Mikado.

Grand Opera House.--Faust.

The Tavary Opera company presented Faust last evening at the Grand Opera House, the cast including Madame Tavary, Del Papa, Tagliapietra, and other favorites.

This is the second and final week of the Tavary company at this house. The repertoire for the rest of the week includes Carmen, Mignon, Traviata, Boheman Girl, Lohengrin, Il Trovatore and other standard operas.

At Other Houses.

FOURTEENTH STREET.—The Sunshine of Paradise Alley has made a popular success, and the box office is prospering accordingly.

CASINO.—Instead of closing the Casino for rehearsals of In Gay New York it has been decided to continue the run of The Lady Slavey this week. In Gay New York is underlined for production on May 25.

GARRICK.—Thoroughbred, with its capable cast, is continued at the Garrick.

BROADWAY.—De Wolf Hopper and his efficient company of comic opera merrymakers are playing to large houses in El Capitan.

HARLEM.—Lillian Russell in The Little Duke is at the Harlem Opera House this week. Next week The Bostonians.

COLUMBUS.—On Erin's Shores was given its first New York production at the Columbus Theatre last night. The plot is strong and the play is in the hands of competent actors whose excellent work won quick recognition. Michael Strogoff next week.

BROOKLYN THEATRES.

The Montauk, Columbia, Park and Amphion closed for the season on Saturday night. All will remain closed until Fall except the Amphion, which will reopen for one performance of Robin Hood by the Bostonians on June 1 for the benefit of Lee Ottolengui, who represents Mr. Knowles in the management of the house.

Treasurers William G. Sammis, of the Columbia; James Ward, of the Park, and Edward Trail, of the Montauk, who are the most efficient and courteous box office men in the country, will seek recreation in some quiet suburban retreat until their labors begin again in the Fall.

Lee Ottolengui, the genial and popular acting manager of the Amphion, will be tendered a benefit on June 1, when the Bostonians will give a special performance of Robin Hood at the above theatre.

THE A. O. O. F. ELECTIONS.

The annual meeting of the Edwin Forrest Lodge, Actors' Order of Friendship, which occurred at the house of the lodge, 166 West Forty-second street, this city, last Sunday evening, was one of the most successful in the history of the organization, between fifty and sixty members attended despite the intensely warm weather. The treasurer's report showed the financial condition of the lodge to be most gratifying. The following officers were unanimously elected for the ensuing term: President, Frank W. Sanger; vice-president, J. Duke Murray; treasurer, Edwin Knowles; secretary, J. J. Spies. A board of trustees to have charge of the lodge's home was then elected from the oldest and most reliable members. Augustus Pitou, Louis Aldrich, F. F. Mackay, Adolph Bernard and Harley Merry were chosen for this trust. Much routine business was transacted, the sick was well provided for and before adjournment William A. Brady expressed his anxiety to do something for the lodge and suggested a benefit in the Autumn, offering the Academy of Music together with his company and his new play which opens in August. The offer was gratefully accepted, and a committee of all actor-managers in the city was appointed to look after the matter, of which Mr. Brady will be in charge.

ANNUAL MEETING OF THE ACTORS' FUND.

The annual meeting and election of the Actors' Fund of America will be held in Hoyt's Theatre, Tuesday, June 2, at 11 o'clock A. M., when the attendance of every member is particularly urged. Routine business and the election of five officers and eight trustees are on the programme. Last year sixteen trustees were elected, eight to serve for two years and the remainder for one year. Those whose terms expire now are Henry C. Miner, J. W. Rosenquest, Al. Hayman, William H. Crane, Harrison Grey Fiske, Harley Merry, Frank G. Cotter and F. F. Mackay. Those holding over are Frank W. Sanger, Antonio Pastor, J. W. Shannon, Charles Frohman, William E. Sinn, Eugene Tompkins, T. Henry French and Augustus Pitou. The present officers are: President, A. M. Palmer; First Vice-President, Louis Aldrich; Second Vice-President, Edwin Knowles; Treasurer, Charles H. Hoyt; Secretary, Daniel Frohman. There are, therefore, thirteen officials to be newly elected June 2.

The Fund was never in a condition so prosperous as at present, the membership having increased to fully 1,100, most of whom have paid their dues to July, 1896, already.

WHAT BRADY WILL DO ABROAD.

"I am going abroad chiefly to recuperate," said W. A. Brady yesterday. "I sail on Wednesday on the *Saint Paul* and expect to get back here the first week in July. I shall spend a week each in Paris, London and Berlin, returning by way of Bremen.

"Now, don't imagine for an instant that I'm going over with the intention of competing with other managers for the rights to foreign successes. In London I intend to look up a farce or a burlesque for Eddie Foy, who will be under my direction again next year. In Paris and Berlin I shall establish offices and employ agents to look out for novelties and successes. But I don't see the policy of buying plays and things without knowing their worth. A pig in a poke is never a good bargain.

"Next season I shall have the following attractions on my list: Under the Polar Star, A Daughter of the Tenements, A Bowery Boy, Grismer and Davies, James J. Corbett in A Naval Cadet, Humanity, The Cotton King, Eddie Foy, a new melodrama by Alice Ives, and Maurice Barrymore in Roaring Dick and Co."

AL HAYMAN DENIES A RUMOR.

Al Hayman will sail for Europe on the *New York* on May 27. Yesterday he received a cablegram from Charles Frohman confirming the report of the tremendous success achieved in London by The Gay Parisians under the new title of A Night Out. The play will run all of next season and possibly longer.

In regard to a rumor current, Mr. Hayman states that neither he personally nor Al Hayman and Company, the managers of the Baldwin and California Theatres in San Francisco, are interested in any way in the stock company now being formed by I. R. Stockwell and company for the season in San Francisco. Mr. Hayman further states that as yet no contract has been signed by Al Hayman and Company with Mr. Stockwell for the seven weeks' season at the California Theatre.

BRADY MAY MANAGE LACKAYE.

There was a rumor abroad in all the theatrical quarters of the town yesterday that W. A. Brady had contracted with Wilton Lackaye to manage that actor's starring tour next season.

When seen by a MIRROR reporter Mr. Brady said: "I read Mr. Lackaye's play Dr. Belgraff last Sunday night. It struck me as being immeasurably superior to Trilby, in story and motive.

"I told Mr. Lackaye so, and we had a bit of a talk, resulting in an offer from me to look after his interests next year. Barrymore and Lackaye would make a good pair of stars for me, wouldn't they? But, as yet, Mr. Lackaye and I have not signed any papers."

A COMEDIAN TURNED PLAYWRIGHT.

William Mestayer, rotund as of yore, came up yesterday from his country place at Redbank and disposed of two new melodramas which he had just completed. He sold them to Jacob Litt, who will send them on tour early next season. Mr. Mestayer is now at work on an adaptation of Carmen which Rose Coghlan will produce during the Summer season at the California Theatre, San Francisco.

THE ACTORS' SOCIETY.

The Actors' Society has received fresh impetus from the attention attracted to its movements by THE MIRROR. The aims and purposes of the society were widely discussed all last week in theatrical circles, and little or no doubt prevails as to the need of such an organization to benefit the art of the theatre and the professional and social standing of American actors.

"I should like," said John Malone to a MIRROR representative, "to correct the impression conveyed by the paragraph in THE MIRROR'S article of last week's issue relating to the application for theatrical courtesies. The society's rules discourage the use of the fact of membership therein for the purpose of obtaining this managerial courtesy. It in no way whatever seeks to influence members as to the use of their individual favor or friendship with any management for the privilege of enjoying admission to the theatre.

"The Society's first and most serious intention is to give an example of unanimity in action and purpose to that body of the theatrical calling which has so often been stigmatized with the reproach of timidity and instability, the wage-earning actor. It is expected that much difficulty, discouragement, and perhaps open as well as secret hostility will attend its efforts towards this end, but but I am happy to say there exists now, and I am fairly sure there will continue to be among its members, a steadfast and reliable willingness to help each other even at the risk of personal inconvenience."

F. F. Mackay, the present treasurer of the society, in discussing its aims and purposes with a MIRROR man, said:

"Really we are in too embryotic a state to tell authoritatively our intentions and the good we hope to accomplish. Although the society has a constitution, as yet it has no by-laws to work in unison with that constitution. What do we mean to do? Well, first of all, let me repeat what has been said before that ours is not an aggressive but a defensive organization. We shall not antagonize anyone. Our effort will be to stimulate dramatic art as an art. Acting nowadays has degenerated into a labor for money; the æsthetic impulse has evaporated."

"Don't you think," asked the reporter, "if actor-managers were given the same rights in the society as actors that you would better accomplish your reforms?"

"Actor managers? In this country? Just name a few, if you please. In England nearly all the managers are actor-managers; but here you can count them on your fingers. The managers of this country are, without a single, solitary exception, in the business simply for lucre. They have no sympathy for acting as an art. They are on the rim of a circle, so to speak, reaching in and grabbing all they can out of the circle. I don't say that our managers are not men of cultivation and taste. But they are, first and foremost, business men. Art and commerce are not reconcileable. They say to themselves, 'How much can I buy that English play for? How much scenery will it take? How many people will it take? How much will it cost?' Now let me tell you that the hope of the stage in this country or any other country, for the matter of that, is in active management. And our society by bringing actors together ought to stimulate in them a greater sympathy for their art as an art and not as a mere daily labor for money. Acting is a spiritual, intellectural pursuit. Its refining influence cannot be questioned. A man with no breeding or taste who drifts into the profession is within a short time incarnated into a different being. This is fact and not fancy. The actor's art ennobles and spiritualizes him. I don't care a jiffy how humble his field of work may be. The trashiest melodrama can be made a vehicle for serious, sincere, intellectual effort. Our society will open the eyes of our actors to the importance and dignity of their calling. They will cease to feel utter nomads. They will rely upon each other for artistic sympathy and stimulus. It will be a companionship of artists. Don't you think it will soon have a telling influence upon dramatic art in this country?"

Wilton Lackaye, in outlining the plans of the society to a MIRROR representative, said:

"Our chief aim is to establish a responsibility. We shall try to weed out of the theatrical ranks the penniless speculator who, without possessing money or ability himself, trades upon the brains and the money of others. There are plenty of such in this business. The real manager—the honest, reputable manager—will find this society of the greatest practical benefit. He will not be forced into competition with dishonest managers who endeavor to float productions of pretentiousness and importance without a penny of capital. The manager who actually invests capital and brains in a venture will find it to his advantage to have these shysters driven from the field. No honest manager will have cause to look suspiciously upon this union of ours. What we want to do—and it seems quite within the range of possibility to do it—is to exterminate the adventurer, the shyster, the irresponsible manager from the field.

"At the same time we shall not overlook the irresponsible actor. The fellow who is known professionally as a clever actor but personally as a crook and a blackguard will find himself ostracized into outer darkness. An actor who disgraces himself insults his audience and takes the means of subsistence from his fellow actor and his manager will be excommunicated from the ranks. Don't mistake the purpose of this movement of ours. It is not a strike. Plenty of people are willing to take up a scheme of this sort simply for recreation or variety's sake. There are always people who will rebel against conventionality and custom, even for no higher aim than the looting of a grocery store. But there are so many existent evils in the theatrical business that a serious organization with defined plans for uprooting those evils cannot but accomplish its purpose.

"The unhealthy dressing room is a subject which will claim our attention. Two-thirds of the dressing rooms in the theatres of this country are unfit for the habitation of cattle. To take an instance from personal experience, I was put into a dressing-room this season that was absolutely too filthy for words. I spoke to the manager of the house about it and he said: 'It is pretty bad, isn't it? But I can't help it. I didn't build the theatre. It's not my fault if the architect built it over a sewer.' The only complaint an actor can make in a case of that sort is to the local board of health. Few actors are willing to make such a complaint in their own name for fear of being denominated as 'kickers.' But with the society back of him, there should be no hesitation on the part of an actor in reporting an unsanitary dressing room to the local board of health. The complaint will be made in the name of the Actors' Society and we shall demand an investigation from the authorities.

"We shall also strive for a little more equity in theatrical contracts. Some of our members are happily independent enough in position and authority to make what contracts they choose. Mr. Mackay, for instance, who is working most zealously for the society, can make whatever contract he pleases with a manager. But an equitable contract makes a big lot of difference to the humble $25-a-week actor. We have plenty such in the society, and we have many who get large salaries and don't have to fight hard for them. To help the weak, the strong have joined them in the struggle."

William Harris when seen at the Players' Club by a MIRROR man expressed his ideas about the new organization as follows:

"As far as I can see, the chief good that we shall derive from the society will be the friendly intercourse and companionship that are bound to result. Like the Players' Club, the society will provide capital opportunity for the forming of congenial acquaintanceships and intimacies. During the regular winter season, an actor is of course bound up in the immediate interests of the company that he chances to be connected with. But when he returns to New York he naturally likes to meet as many of his brethren as possible, exchange greetings and enjoy a bit of a chat. The society recently organized ought to satisfy that need. This, as I see it, should be the highest good we can strive to aim at. I doubt if the society can imitate the methods of a trades union. Acting is an art, not an industry. Every actor must of necessity stand on his own pegs and fight his own battles. He knows his ambitions and he tries to satisfy them. You can scarcely persuade a man in this business, let alone coerce him. It is inevitable that actors must struggle, each man for himself against the evils that exist in the theatrical profession. A united effort seems to me impossible. But, as I say, I believe real good will result from the opportunities provided for intimacy and friendship."

A. M. Palmer said when questioned on the subject: "I have seen the article of last week's MIRROR describing the formation of the new society. I have not, however, considered fully enough the need or aims of such an organization to permit myself to express an opinion on the matter."

W. A. Brady, when interviewed by a MIRROR man, responded: "To effect the reforms which this new society seeks, it seems to me that actor-managers should have an equal voice in the directing of its affairs. I have not as yet become a member of the society, but I notice that its rank-roll includes the names of several actor-managers. I understand that these members are not eligible to candidacy for office."

Professional cards in THE MIRROR are a paying investment. If you are out of engagement a professional card notifies managers that they can secure your services. If you have an engagement, it keeps your name, address, and line of business before the eyes of managers.

PLANS AT THE STANDARD.

Chimmie Fadden closed its long run at the Standard on Saturday night. Charles E. Callahan's production of Faust, which began its engagement last night, will be continued for two weeks, and possibly longer.

Colonel John Murray told a MIRROR man yesterday that Manager Sells had not fully settled his plans for the Summer season of the theatre. Comic opera may possibly be put on.

A rumor was also current yesterday that Charles E. Blaney's farcical extravaganza, Boy Wanted, is to be produced at the Standard following the Faust engagement.

PLAYERS IN A CYCLE PARADE.

A local newspaper is organizing a grand cycle parade to astonish the tranquil Boulevard on June 6. Manager George W. Lederer has approved of the pageant, and so Jessie Carlisle, Mabelle Wallace Howe, Linda Da Costa and Marie George, the Lady Slavey bicycle girls, will be in line, attired in "white accordion plaited skirts, with black broadcloth jackets and waist coats with white cord trimmings." Walter Jones, Dan Daly, Eugene Canfield and William Richie, not to mention Lewis Morrison, who is an enthusiastic wheelman, have also entered. There are prizes for the best-dressed and most graceful riders.

It is a good policy to keep a professional card in THE MIRROR all the year round, but no actor or actress who has not signed for next season should neglect to insert a three months' card at this time of the year. One inch cards cost only $14.

THE LAMBS' ANNUAL GAMBOL.

The annual gambol of the Lambs' will be held next Thursday afternoon at the Broadway Theatre. Seats can only be secured through members of the club, as there will be no tickets on sale at the box-office, and the gambol will not be advertised in any way whatever.

T. Henry French before retiring from the management, stipulated as one of the conditions of the transfer of the property, that the use of the theatre should be donated to the Lambs' for this performance.

ELLEN TERRY BUYS AGATHA DENE.

Last November, when the Irving-Terry company were appearing here at Abbey's Theatre, Russ Whytal sold to Miss Terry the rights for Great Britain to his one act play, Agatha Dene. Mr. Whytal desired this transaction to be kept secret, but last week it leaked out. Agatha Dene is the first American play in which Ellen Terry will appear and the first to be produced by Mr. Irving. Mr. Whytal and his wife have been using the play the whole season as a curtain-raiser to For Fair Virginia.

ROOF GARDEN PLANS.

The roof gardens of the Casino and American Theatre will be under the control this Summer of a syndicate headed by John W. Hamilton. Both gardens will open on Saturday evening May 30. The syndicate has secured exclusive options on the services of Maggie Cline, James Thornton, Marion Manola Mason, John Mason and several other prominent performers. New European performers will be sent over on every steamer by G. A. Faimi who represents the Syndicate in London.

WILL PALMER MANAGE IRVING.

The latest important rumor in theatrical circles is to the effect that A. M. Palmer will manage Sir Henry Irving during the latter's next American tour, which is planned to begin about two years hence.

KELLAR COMING TO DALY'S.

Daly's Theatre will re-open next week for a season of magic with Kellar and his wife. A host of new illusions are promised. This will be Kellar's first appearance in New York for some time.

Managers desiring a first-class stock company in comedies and dramas for Summer run, address "Merrymakers," per route.

JULIUS CAHN'S OFFICIAL THEATRICAL GUIDE.

MANAGERS OF THEATRES—Have you received one of my information blanks asking for dimensions, etc., regarding your house? If so, fill it out and send same AT ONCE if you desire your house to appear in Guide.

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TO THE PROFESSION IN GENERAL—Send me your name, line of business and permanent address. Same will appear in Guide.

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JULIUS CAHN, Empire Theatre, New York City.

OBSEQUIES OF COLONEL COCKERILL.

The body of Colonel John A. Cockerill lay in state last Sunday at the New York Press Club. There was an informal gathering in the evening to pay tribute to the memory of Colonel Cockerill, who had been elected to the Presidency of the Club for five consecutive years. Yesterday the body was escorted by members of the Club to the Scottish Rite Hall, at Twenty-ninth street and Madison avenue, where the B. P. O. Elks held funeral services at 12 M. over their late brother, who was a member of St. Louis Lodge No. 9.

Thomas T. Brogan, Exalted Ruler of the New York Lodge, delivered the opening address in which he said that Colonel Cockerill had been true to the traits of the order—faith, charity, justice, and brotherly love. As an Elk he was upright and firm, and his brothers had assembled to confer on him the final degree of eternity.

After a prayer by Chaplain C. F. Bersley, a quartette sang "Their Sun Shall Never More Go Down." Then followed an address by Joseph Howard, president of the Press Club. Mr. Howard said that four years ago at the funeral of Colonel Merriman (a former president of the Press Club), which was held at Scottish Rite Hall, Colonel Cockerill was so impressed with the service that he said "That's the kind of funeral I want," and that was the kind of funeral he was to have. He had been something more than a prominent writer and newspaper worker—he was above all a man from the top of his head to the soles of his feet—big-hearted, boy-headed, always ready to assist those who needed assistance. He was endowed with unusual intelligence backed by unusual industry. He was always loyal to his trust, and possessed abundant patriotism. He loved his home, he loved his friends, and he loved his country. And that's why the Press Club had wrapped a flag around his casket. Mr. Howard said that in entrusting the body of Colonel Cockerill to his brother Elks the members of the Press Club knew that they would carry it tenderly to its final resting place in St. Louis. At the close of Mr. Howard's address the quartette sang "The Vacant Chair" with a great deal of feeling.

Edwin P. Hay, Past Grand Exalted Ruler of the B. P. O. Elks, who had come expressly from Washington for the occasion, then delivered an eloquent eulogy, in which he laid stress on the lovable character of Colonel Cockerill. He had been a loving son, a loyal brother and a devoted husband. He was the embodiment of personal magnetism and was a universal favorite. He was a model Elk and practised charity whenever and wherever he could, scattering gladness and sunshine throughout his brilliant career. He had presented to the St. Louis Lodge the Bronze Elk that marks the Elks' Rest at St. Louis, and he was to find a green mound under the shadow of his own gift. He would rest after labor, but not in oblivion, for his good deeds are written on the tablets of enduring memory.

The pallbearers representing the Elks were Joseph Hart and Frank Mordaunt. J. J. Armstrong and John J. Shannon have been selected as delegates of the New York Lodge to attend the funeral ceremonies at St. Louis. Among the members of the New York Lodge present at the services at Scottish Rite Hall were:

Thomas S. Dare, Henry P. Mulvaney, Frank E. Whitmarsh, Samuel L. Tick, William Lloyd Bowron, Col. T. Allston Brown, John Power, Phil P. Benedict, John J. Armstrong, L. C. Behman, Digby Bell, Sam Carpenter, James Donaldson, Henry Dazian, Joseph M. Dorey, C. E. Foreman, E. B. Gregory, Thomas F. Gradely, John P. Hogan, John La Thorne, William H. Leyden, A. C. Moreland, William Moulds, H. P. Mulvaney, E. S. Mendels, W. G. Nostrand, Henry Palmer Percy Plunkett, G. W. Ryer, Frank Russell, Dick Sands, J. J. Spies, J. W. Scallen, Charles Thorley, and Charles A. Udell.

Delegates were also present from various out of town Lodges B. P. O. Elks including those of Brooklyn, Boston, St. Louis, Washington, Baltimore, Newark, Hoboken and Jersey city.

At the conclusion of the Elk's cermonies the remains were taken to Calvary Baptist Church in Fifty Seventh Street, where the Rev. Dr. McArthur delivered a discourse. The body will be taken to St. Louis on a special train, which will leave the Grand Central Depot to day (Tuesday) at 2 P. M.

THREE WIGS WERE THE SPOILS.

Charles E. Fisher, who plays the Jew in Walter Sanford's Law of the Land company, had a lively adventure at the Columbus Theatre, Harlem, last week. Just before the Thursday night performance a man climbed in at the window of his dressing-room and stole three character wigs. He was disappearing with his booty through the window when the actor entered the room.

Mr. Fisher called "Stop thief!" at the top of his voice and a policeman standing at the mouth of the alleyway grabbed the man with the wigs in his hand. The officer believed he had made a most important capture.

Mr. Fisher secured the wigs and hurried back to the dressing-room in time to make up for his first entrance. At the Yorkville Police Court yesterday morning the thief gave his name as George Bartlett and from his confession that he was a stage struck amateur. Mr. Fisher did not press the charge.

THE LAMBS' CLUB TROUBLE.

E. H. Patrick, of 25 West Thirty-first Street, lives directly opposite the Lambs' clubhouse. On Friday last he presented to Justice Mott in the Jefferson Market Police Court, a petition bearing the signatures of twelve neighbors stating that the club is a public nuisance. Judge Mott granted the order for a summons.

Regarding the trouble, Nelson Wheatcroft, Chairman of the House Committee, made the following statement to a MIRROR reporter:

"I have as yet heard of Mr. Patrick's complaint only through the newspaper stories of the affair. Mr. Patrick cites the Lambs' dinner to John Hare as the climax of the disorderly way in which the club has conducted itself. Now having been present at that dinner I can testify that it was a most orderly, well-regulated affair. It was a dinner of gentlemen, and besides the regular members of the club there were present many invited guests—literary and artistic people. The affair was an intellectual treat and everyone enjoyed himself in a quiet, restrained way.

"After the dinner, there was an auction of seats for the Lambs' public gambol. De Wolf Hopper was auctioneer. Now of course people can't bid at an auction in whispers. Neither can Mr. Hopper play the auctioneer in pantomime. There was some hilarity while the thing lasted, and the sale brought $2 20. I left the club that night at 2 A. M.—one of the last to leave. Everything was quiet and serene. Mr. Patrick makes a mistake in citing this special night as an unusually turbulent one.

"Some time ago he complained of the noise made by the members in the billiard room. The pavement before the house is of asphalt and the noise of the balls and cues naturally carries. Out of respect for Mr. Patrick and the other people of the neighborhood, we therefore passed a resolution prohibiting pool and billiards after the hour of one. That rule has been rigidly enforced. At 1 o'clock sharp the cloths are put on the tables. So that knocks one of his complaints in the head. Any gentleman who has a pool table in his basement has, I believe, the right to shoot pool at any hour of the night that he chooses. There is nothing very unreasonable, then, in our using the tables till 1 o'clock. We come in from the theatre at twelve and that leaves us only an hour for the game."

THE STAR GOES TO GULICK AND COMPANY.

Neil Burgess disposed of his lease of the Star Theatre last Friday to H. M. Bennett, who controls the gas interests of Pittsburg, and R. M. Gulick and Company, $25,000 being reported to be the price paid for the lease, which has three years more to run. Gulick and Company controls the Pittsburg Bijou, the Philadelphia National and the Brooklyn Bijou. Associated with them in management are Davis and Keogh, all of whose attractions play the Gulick circuit. The Columbia Theatre in Boston is controlled by the joint firms of Davis and Keogh and Gulick and Company.

The name of the circuit will hereafter be the Star Bijou Circuit. The headquarters will be in the Star Theatre in New York, of which H. M. Bennett will have charge. The Star will be conducted on the same lines as the other houses in the circuit. Mr. Bennett desires to have it understood that none but the best of the popular attractions will be seen on the circuit. If a manager has one good attraction and one or two bad ones, the good one only will be booked. No manager will be compelled to book his attraction over the entire circuit unless he desires to do so.

G. B. BUNNELL'S POLICY.

Manager G. B. Bunnell, of the Grand Opera House, New Haven, Conn., announces his determination to play none but the best popular priced attractions at that theatre next season. During the Summer the house will be thoroughly repaired, no expense being spared to make it a first class place of amusement in every particular. Special pains will be taken in order to make the dressing rooms as comfortable and complete as possible. The advertising department is practically perfect, the house controlling bill boards within a radius of thirty miles. Everything connected with the management of the house is personally superintended by Mr. Bunnell, which is supposed guarantee of its excellence.

HEART OF MARYLAND'S LAST WEEK.

The Heart of Maryland ended its long and triumphant run at the Herald Square on Saturday night amid quite as much enthusiasm as marked the initial production. One hundred members of the American Dramatists' Club were present and at the end of the third act called both Mr. Belasco and Mr. Bleiman before the curtain. They responded in brief and fitting speeches, in which they expressed their gratitude at the success attained by the play and their pleasure at being identified with an American play acted by American men and women.

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MIRROR INTERVIEWS.

From a photo. by Savony.

J. Cheever Goodwin.

The woods are not full of librettists—that is of successful libretists. That's why J. Cheever Goodwin has done such a rushing business in that line of work for the past twenty years. He has written more "books" than he has fingers and toes, and you can't stop him, and nobody wants to, because he has probably contributed more to the gaiety of theatregoers than any other writer of comic opera librettos.

The following interview will show just how he became a professional librettist.

"Do you understand the nature of a MIRROR interview," Mr. Goodwin?"

"Yes, I've read them all."

"Then you know that I'm a sort of interlocutor."

"To feed the end man?"

"No, to get at the facts and interesting happenings of your career. So we'll start at the beginning. Place and time of birth?"

"I was born in Boston on July 14, 1850. After attending the Boston Latin School I went to Harvard College. While at college I was the pitcher of the famous Harvard College nine, and pitched for them on their Western tour, when they played against the Mutuals, the Red Stockings and other noted baseball clubs of the time. It was my father's intention to have me become a member of the legal profession. I took my degree in 1873, but never practiced law."

"Why?"

"Because I met E. E. Rice and wrote the burlesque of Evangeline for which he supplied the music. Ned was at that time the agent for the Cunard line at Cambridge. One evening we went to see Lydia Thompson, and were both disgusted with the burlesque in which she happened to appear that evening. In the car on our way home I remarked that I thought I could write a better burlesque myself. Ned said: 'Why don't you; I'll write the music.' So I sketched out the plot of a burlesque on Longfellow's Evangeline. Then I wrote the lyrics and humorous songs, and Ned supplied the melodies. Meanwhile I had become a reporter at $18 a week on the Boston *Traveler*. Ned and I were both members of the Papyrus Club, a jolly Bohemian set, and from time to time we tried the songs from Evangeline on our fellow members. They became wildly enthusiastic over our operatic gems and learned them by heart. When they sang 'We are six miserable pirates' they fairly made Boston howl. In fact they made so much noise that the police must have thought that they were 600 miserable pirates."

"Did you have any trouble in getting Evangeline produced?"

"Did we? We offered it to every manager in Boston a dozen times. But Ned stuck to it with the same dogged perseverence he has shown throughout his whole career. Nothing can discourage or down him under the most adverse circumstances. Finally Ned arranged for a production at Niblo's Garden. Charles Thorne was managing Niblo's with old Edwin Eddy as his business-manager and J. B. Wright as stage-manager. They supplied the theatre and scenery and we furnished the company. Ned borrowed and scraped enough money together to start the thing going and I contributed my mite. We engaged W. H. Crane as leading comedian. Crane and I shared a small hall bedroom at a cheap hotel on Broadway. The production took place in August, 1874, and was universally damned by the New York press. Owing to an inflamation of the eyes brought about by the awful heat that prevailed, I didn't see Evangeline till the fourth performance. The next day I wrote every critic in New York a letter thanking him for his judicious criticism. The burlesque was staged and rehearsed in the old fashioned style. J. B. Wright thought he knew all about producing burlesques, and Ned and I were not allowed to have anything to say in the matter. The production was awful, and deserved all the hard things the critics said of it. They might, however, have discovered some merit in the libretto and music, but they didn't."

"How do you account for that?"

"Because Evangeline was the first piece to depart from the traditional burlesques on classical themes. Well, the upshot of the failure was that I was left in pawn for six weeks to collect bills due us for advertisements in the programme, and to settle our own indebtedness. Ned went back to work for the Cunard line, and I soon followed to resume my work on the Boston *Traveler*. Ned, however, made up his mind that Evangeline was a good thing in spite of its failure in New York, and began to besiege the Boston managers to give it another trial. He ultimately persuaded John Stetson to try Evangeline at his Globe Theatre. The burlesque had been rewritten in the meantime. It was put on at the Globe during holiday week, and had a moderate success. Manager Field next took hold of Evangeline, and put it on at the Boston Museum, where it ran the whole Summer. After that it began its triumphant march throughout the country."

"How long did you remain in journalism?"

"Only three years. After Evangeline Ned Rice and I collaborated on Conrad the Corsair. Then Alice Oates engaged me to adapt various comic operas from the French. Among them were Geroll Gerolla, Princess of Trebizonde, Bluebeard and The Pretty Perfumer. For this work my remuneration ranged from $50 to $500 per opera. I've been adapting and writing original librettos ever since, and, I am happy to say, the remuneration has been on a far more liberal scale. In fact the royalties from the more successful operas have reached a formidable figure."

"Could you cite the principal librettos you have written in addition to those already mentioned?"

"I wrote Jacquette and The Bellman for John A. McCaull and a version of The Little Duke for John T. Ford. The original book of Cinderella at School was adapted by Woolson Morse from Robertson's play of School. When the piece was produced at Daly's I furnished the lyrics. Afterwards Mr. Morse composed the music and I supplied the librettos for Wang, Panjandrum and Dr. Syntax—all produced by De Wolf Hopper. We are now finishing a musical vaudeville called Lost, Strayed or Stolen which will be produced at Chicago by the Miner-Brooks syndicate on June 15, and will be presented at the Fifth Avenue Theatre in New York on Aug. 29. For Francis Wilson I wrote the librettos of The Merry Monarch, The Lion Tamer, and The Devil's Deputy. The music of The Merry Monarch was partly taken from a French composer and was partly the work of Woolson Morse. Richard Stahl wrote the music of The Lion Tamer, and Jakobowski was the composer of The Devil's Deputy. In conjunction with Clay M. Greene and the composer, William Furst, I did my share of the book on The Little Trooper for Della Fox. Mr. Furst and I afterwards wrote Fleur de-Lys for Miss Fox. E. Englander, who, by the way, is a very clever composer, collaborated with me on The Daughter of the Regiment. But I can't remember all the librettos I have either begotten or stepfathered. They are over thirty in all, I believe, including Poppies, Aladdin, Jr., and Robinson Crusoe. During the early part of my career I wrote The Violin Maker of Cremona, Beneath the Bismuth, and Don Quixote, Jr., which Alexander Henderson produced in London. Wanted A Father, and several other plays of mine were also performed in England."

"Did you ever try your hand at acting?"

"Yes, to a limited extent. When I was at college I frequently appeared in the burlesque of the Pi Eta Society. During the first two weeks of the original Evangeline production at Niblo's I jumped in to play the part of Felician, and during the tour of Evangeline throughout the country I must have played nearly every character in the piece. That was merely emergency acting, but I actually did leading roles with the elder Sothern for one season. That was in 1876."

"How did he happen to engage you?"

"It came about in this way. Sothern put on H. J. Byron's play, The Hornet's Nest, in Boston. There was a catch line 'call around tomorrow and we'll see about it' running through the comedy. Sothern, who was always on the alert for a practical joke, arranged for me to occupy a proscenium box. After the final curtain he was called out as usual to make a speech. He started about as follows: 'Ladies and gentlemen: Without claiming any particular merit for the piece, I hope that you've not found it too deep or too intricate for everyone to understand.' At this point—by arrangement with Sothern, of course—I arose and leaned over the box to interrupt his speech. 'Excuse me, Mr. Sothern,' I said, 'but I for one cannot make head or tail of it.' 'Head or tail of it,' replied Sothern—'my dear sir, this is not a two-cent piece!' 'Nevertheless,' I retorted, 'it's an infernally *poor* piece,' and the audience began to cry 'Shame! Put him out!' Sothern waved his hand to quiet the audience, and then turning to me said, 'it's a *little* late in the evening to enter into a public controversy, but call around to-morrow and we'll see about it.'

"The audience by this time was in an uproar. Instead of seeing that the interruption was one of Sothern's practical jokes, a number of excited auditors rushed around to my box with the intention of doing me up. Meanwhile I made my escape through a door leading to the stage, and a policeman that Sothern had taken the precaution to station at the back of the box kept the mob from following me. The next day the papers contained long accounts of the affair, and Boston laughed over it for a week, but a Boston swell, who was in the box with me never could see the joke, and hasn't forgiven me to this day. He thought I had gone crazy when I got up to interrupt Sothern, and kept tugging at my coattails to induce me to sit down. He was so intensely mortified that his face looked like a boiled lobster, and to make matters worse he had to face the mob when they broke into the box to do me up."

"And how did the incident inaugurate your career as an actor?"

"Why, Sothern took a great fancy to me and asked me to travel with him as his private secretary. At that time he only traveled with the nucleus of a company, so that whenever he was to appear at a week's stand he would send me ahead to rehearse his pieces with the local stock company. Then it occurred to him that as I was able to mimic him as Dundreary and in other parts at these rehearsals I ought to be able to act at the regular performances, which would add another member to his traveling company. First I appeared in minor roles, but soon was playing parts like Fred Pelham and Abel Murcot. I sometimes look over the eulogistic notices I received and wonder how I ever made such a favorable impression, for I never went on the stage with Sothern that I didn't suffer from stage fright, and it was often a mere effort of will power that pulled me through."

"Was that your only season on the stage?"

"Yes. I was afterwards on the business staff of Henry E. Abbey as a reader of plays and general amanuensis at the old Park Theatre. Mr. Abbey sent me on the road to represent him on the tour of the Spanish Students, as I was the only member of his staff who could act as interpreter for them. When I returned to New York the Park Theatre had burned down, and my occupation with Abbey had gone with it."

"You were in business on your own account for a while, were you not?"

"Early in the 'Eighties I was connected with a broker's office in Boston. Afterwards I was for five years the private secretary of Theodore W. Myers—for two years when he was Park Commissioner and for three years during his term as Comptroller. But the flare of the footlights hung over me still, and I kept on writing librettos during my leisure hours."

"Do you follow any particular method in writing them?"

"In a measure. I am often asked whether I prefer to write lyrics to a composer's melody or to furnish the words and let him set them to music. In some cases I prefer to be unfettered, as, for instance, in writing simple ballads and humorous songs, when I like to select my own metre and allow my fancy to have full play. But as turn about is fair play, I have always been willing to allow a composer—especially when inspired by a dainty melody—to give his genius a free rein, and I find the task of writing suitable words to his music comparatively easy. As a rule, however, I think it leads to the best results if the author furnishes the words first. For this reason, if the composer fails to compose suitable music he has only lost his time. His fingers glide easily over the piano keys, and the melodies evolved can be used in the future if not suitable for the words of the librettist. But the author must reduce his thoughts to writing before they are available, and inspiration and expression are with him two processes, while with the composer they are one."

"Do you collaborate with the composer in working out the general plot of a comic opera?"

"Yes, indeed. In my own case the happiest results have been attained when the composer has proved a real collaborator, each of us giving and receiving suggestions, and both of us thus benefitting by criticism and discussion."

"How long does it take you on an average to write a libretto?"

"That's rather a difficult question to answer. I have worked for six months with Woolson Morse, for instance, before I commenced to write the dialogue of the libretto. In the meantime we had mapped out the entire plot, and both of us knew the exact number of scenes in each act and just what the various characters were expected to do and say. During that time I had completed all the lyrics and humorous songs and Mr. Morse had composed all the melodies and concerted music—in fact, had practically furnished the entire score. So that, when I set to work on the dialogue and stage business I have in some instances (when time was precious) finished that portion of the work in three days, working, of course, at high pressure and barely taking time to sleep and eat. And I have accomplished the best results under these circumstances because I was saturated with the theme and action of the opera, and, consequently, was able to write dialogue that would prove suitable for each particular scene."

"Then the lyrics are all completed when you start work on the dialogue?"

"Yes, that's my method. So far as my experience goes the words of a song are not 'tossed off' nor does the composer 'rattle off' the melodies. The tripping melodies of Evangeline were all written in my presence, and it is no exaggeration to assert that for every one that Mr. Rice presented for public approval twenty melodies were composed, elaborated, and then discarded. I have known Mr. Morse to remain at the piano for eight hours in an attempt to satisfy himself as to a melody that would suit a humorous song. He worked that length of time over the first eight lines of the 'Ostrich Song' in The Merry Monarch. As for myself I have often devoted from one to two weeks in finishing the lines of a sentimental ballad or a humorous song. I polish, prune, touch and retouch, eliminate and substitute, until I am passably content with the effort. There may be librettists who 'dash off' their lyrics. I have met an emergency myself when required. For the most part, however, audiences are invited to listen to carefully considered productions. The production of a new comic opera involves too great an expenditure of money for managers to pin their faith to anything but honest, painstaking labor on the part of the librettist and composer."

After this peroration, Mr. Goodwin "dashed off" to the dining-room to procure me something in the way of a stimulant. Then he told me a lot of good stories, and altogether I wasn't sorry I came.

A. E. B.

THERE ARE RIVALS AND RIVALS.

The Jefferson-Drew-Crane-Goodwin Holland-Taber-Francis Wilson and Fanny Rice company will return to New York on May 30 to again appear in The Rivals. Two performances will probably be given, though that has not been definitely determined upon. The stars will come to the Fifth Avenue Theatre this time, as it is believed that one theatre is sufficiently honored by a single performance of such a constellation of talent.

Meanwhile William Harris of the Garrick Theatre is busy gathering a company to produce the play at the Herald Square Theatre just two days before the other company returns to the city. Mr. Harris has practically completed his cast, which comprises Willie Collier, Bob Acres; Dan Daly, Sir Anthony Absolute; Andrew Mack; Sir Lucius O'Trigger; James Russell, Lucy, John C. Rice, Captain Absolute; Marie Dressler, Mrs Malaprop; Maggie Cline, Lydia Languish; Otis Harlan, David; Mark Sullivan, Falkland; Peter Dailey, Fag.

The play will be acted as seriously and conscientiously as this cast can do it—at least this is the promise of Mr. Harris, who has instructed Joseph Humphreys, the stage-manager, to allow no "monkey business" or "guying." In which case it will indeed be an amusing performance.

OFF FOR A JOLLY GOOD TIME.

The Rialto will shortly lose some of its familiar figures. A. L. Schieble, late treasurer of Buffalo Bill's Wild West; Colonel B. G Clark, of Litt's In Old Kentucky; Smiley Walker, formerly manager for Annie Pixley; Tom Doyle, of Fanny Davenport's company, and Dan Thompson, for ten years in the support of Joseph Murphy, have taken a cottage on Sheepshead Bay, where they intend to spend the Summer cruising up and down the coast. They left the city last week together with a number of small heavy boxes labelled "provisions," which they stored at the house of one of Captain Johns, a retired seafarer, living on a little cape at the mouth of the Bay. Captain Johns will act as pilot of the schooner which the Thespians have purchased, and George Billings will command the crew. Their first cruise will be made on May 27.

AMERICAN ACTORS IMPRISONED IN CUBA.

There was considerable excitement in theatrical circles last week upon discovering that the two members of the *Competitor's* crew captured by Spaniards while attempting to reach the Island, were men well known in the profession Barnet, or "Friskey" Barnet," as he is called, is an old vaudeville manager and actor, and Leavitt is a cousin of M. B. and Abe Leavitt, proprietors of the Rentz-Santley and the Spider and Fly companies. At one time, Leavitt managed a theatre in Portland, Oregon. Both men are remembered as of erratic, plucky, nervy temperament; their love of adventure and intense patriotism probably led them to engage in this unfortunate expedition.

JOHN KERNELL GOING ABROAD.

It is reported that John Kernell will soon go to London to try his luck in the English music halls. He had scant opportunities last season in his farce-comedy, The Irish Alderman, which proved a disappointment to the comedian's very warm and enthusiastic clientelle. His old play, The Hustler, has long outlived its usefulness. Unless Mr. Kernell can secure a new piece suitable to his talents he has determined to go abroad.

DIED IN A THEATRE.

William Tucker, a theatrical manager, died in a balcony chair while watching a performance at Keith's Union Square Theatre on Tuesday evening last. His wife, who is an actress, and working in a Bowery theatre, was notified of his death. His body was identified by his stepdaughter, Nora Purcell.

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VAUDEVILLE STAGE

GAYLOR IN LONDON.

Bobby Gaylor's engagement in the London music halls lasted only one week. All the papers united in saying that he was clever, and recalled his success when he appeared in London with Corbett, but they also declared that there was something lacking in his music hall act, and that something prevented him from making a hit. When one thinks of the acts which have been voted very funny in London, and which we have found insufferably dull, we are inclined to wonder at Gaylor's failure. His venture in London will not affect his standing here in the least, as he is held in high esteem by the American public as a funmaker, and he may count on a rousing welcome when he makes his reappearance.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The Roger Brothers are head-liners. The others are Maud Raymond, soubrette; Eleanor Falk, comedienne; Gyori Juliski, Hungarian contralto; the Six Rinehart Sisters all around entertainers; Ramza and Arno, comic bar performers; P. C. Shortis, banjo expert; Gilmore and Boshell, comedians; Petchings Brothers, musical comiques; Al. Reeves, banjoist; Melrose and Evans, song and dance artists; Prof. Felix and his performing ponies; and Hammond and Abbott, magicians.

Keith's Union Square.

The Four Richards, acrobats, are the leading feature. Others are Mr. and Mrs. Sydnew Drew, in My Uncle Simpson; Sam Bernard, Dutch comedian; Maxwell and Simpson, illustrated songs; McIntyre and Heath, comedians; the Fredericks troupe of demon acrobats; Eckert and Berg, operatic burlesquers; Collier and Hyams, comedians and travesty artists; Bonnie Lottie, songs and dances; Daly and Devere, Irish sketch; Gracie Emmett, comedienne; Clark and Williams, comedians; Swan and Bambard, acrobats; Katherine Gyles and John Lorenz.

Proctor's.

The Russell Brothers head the bill, which includes the two American Macs, comedians; Charles T. Ellis and Clara Moore, scenes from The Alsatian; Frances Rosseau, operatic selections; the Houdins, magicians; Dan Sherman and Morrissey, comedians; Simonds and Holloway, novelty sketch duo; T. Cecil Lare, trick skater; Mlle. Atlas, revolving globe act; Lulu Theis, black face specialty; Griff Williams, banjoist; Gladys Van, Estelle Winston and Ray Vernon, soubrettes.

Proctor's Pleasure Palace.

Ross and Fenton in a new burlesque on The Heart of Maryland are the features of the bill. They are assisted by Earl Brown. The Jackley-Rostens, comedy acrobats, make their American debut. Others in the bill are: Falke and Semon, musical comedians; Wuthrich and Weimer, strong men; Bonnie Thornton, comedienne; the Marlo-Dunham Trio, in mid-air horizontal bar exhibitions; Foreman and West, sketch artists; Crimmins and Gore, in "Comin' Thro' the Rye"; Marie Leslie, Southern melodies; the Three Sisters Don, dancers; Belle Darling and Reinhart, soubrettes.

Hammerstein's Olympia.

Fregoli, the lion of the hour, whose performance has been praised on every hand, is in his second week, introducing a new programme of sensations. The other features of the bill include the Eidoloscope; Hammerstein's "Marblesques." Papinta, in her wonderful myriad dances; and Weber and Fields, German comedians.

Koster and Bial's.

Mlle. Suzanne Duvernois, the famous French beauty, makes her New York debut this week in classical poses. Chevalier sings two new coster songs and the old favorites. Biondi continues to transform himself and sing in different voices. The other features of the bill are Edison's vitascope, the Sisters Winterton, duettists and mandolin players; the Three Delevenes, Mons. and Madame Ducreux Geraldine, Paulinette and Pico, Herr Grais and his trick baboon and donkey, Katherine B. Howe and the Brothers Horn, assisted by Charlotte Hallet, in their comic boxing act.

LAST WEEK'S BILLS.

HAMMERSTEIN'S OLYMPIA.—Fregoli, the great multi-voiced performer, made his debut here last Tuesday evening. A full account of his work appears in another column. There were other novelties on the bill, principal among which were Mr. Hammerstein's "Marblesques." The "Marblesques" were a series of statues designed by the indefatigable manager from the works of the most successful masters of the Paris salon. The statues were partly plaster, partly flesh and blood, the latter being some very fine models especially imported from Paris by Mr. Hammerstein for this purpose. They were shown in a sort of niche illuminated with electric lights, and made pretty effects. The subjects were:

The Eidoloscope was another feature which was shown for the first time. It is on the same plan as the vitascope, but the pictures are shown for a longer period than in Edison's instrument. The whirlpool rapids at Niagara were shown first, then came a scene in front of W. K. Vanderbilt's house on Easter Sunday morning. People, horses and carriages and bicycles passed in rapid succession. The third picture was a drill of the engineer corps of the Mexican army, and was very good. The last picture was of a bull fight which took place in the City of Mexico on March 25, of this year. The fight lasted for over ten minutes. The bull was out of sight a good deal of the time, but one could tell by the actions of the bull fighters that he was making things very hot for them. When he did come into view it was seen that he was a very fierce animal indeed.

Weber and Fields made their accustomed hit with their pool table and fiddle sketches. Papinta, reflected in many mirrors, danced as gracefully as ever. Macard's dogs and monkeys were entertaining. The Tiller troupe danced in their merry way. The Avolo Trio played vigorously upon three big xylophones, and Constanz and Ida did some remarkably clever balancing work on a bicycle.

PROCTOR'S PLEASURE PALACE.—Bonnie Thornton sang her new song about "The Benches in the Park" and several others, winning unlimited applause. John Kernell told some new stories, which caught on so well that he ventured to give an imitation of Chevalier, whom he called the great coster (and Bial) singer. The imitation was surprisingly good. The Russell Brothers appeared in their familiar servant girl act, which never seems to lose its laugh making power. The two American Macs knocked each other about the stage for at least twenty minutes in very amusing fashion. Crimmins and Gore presented their diverting sketch Comin' Thro' the Rye. It is unlike anything else on the stage, and of course made a hit. Virginia Aragon continued her thrilling feats on the lofty wire, compelling the audience to hold its breath many times during her performance. The Marlo-Dunham Trio are as agile and graceful as ever on the horizontal bars.

Brown and Harrison introduced a clever comedy sketch which pleased. Gertrude Harrington proved herself an expert banjo player. Lillian Curtis sang some up-to-date songs. De Camo juggled in funny fashion, and Theodore ventriloquized satisfactorily.

PROCTOR'S.—Lottie Gilson had everything her own way here, as usual. Her songs were encored until she was obliged to stop from sheer weariness. Her new song, "Parlor Sofa Politics" which was written especially for her, and which is exactly in her line, made a big hit. In it Cupid is made to play the part of a politician with very happy results. Charles T. Ellis and Clara Moore were extremely successful in their little sketch taken from The Alsatian. Mr. Ellis' song, "Please, Mr. Santa Claus," with its scenic and mechanical effects, was warmly applauded. Miss Moore is to be congratulated on her singing of "Arrah, Go On!" George E. Fisher sang a German song very well, and when he reappeared, dressed in a suit of coster clothes, such as Chevalier wears, he announced that he would give a very bad imitation of Albert Chevalier. He told the truth.

Eleanor Falk is growing in popularity day by day. She is pretty and graceful, and what is more important, has a voice which she knows how to use. Then too, she chooses the right kind of songs. To hear her sing the "Baby" song from The Lady Slavey is a perfect treat. There is a bright future ahead for this young woman if she perseveres in the lines on which she has started out. Andy Lewis told several jokes in a funny way and wound up with some pantomime work which was very well done. Foreman and West presented their funny German sketch which brought even more laughs than usual. Their graceful dancing was frequently applauded. The Three Sisters Don danced and sang with their accustomed vim. Annie Buckley, who has joined the vaudeville ranks lately, made a hit with some Irish songs. Florence Emmett, Ray Vernon, and Martha Franklyn sang some catchy songs.

Dan Sherman and Morrisey convulsed the spectators with a scene from Old Dan Tucker. Others in the bill were the Carters, illusionists, the Majiltons, jugglers, and Professor Zlovga, with his dissolving views.

TONY PASTOR'S.—The Donovans made the laughing hit of the bill last week. Their conversation about the canine brought out the guffaws in abundance. Katie Rooney made a hit in her new songs and brought down the house with her imitation of Pat Rooney. Gould and Burt were remarkably successful in their efforts to amuse. Maud Raymond sang some songs, and sprinkled in a few jokes, which were well received.

James F. Hoey raised and lowered his voice at will, and gave familiar imitations of queer people. Estelle Wellington danced very gracefully. The Wood Sisters proved themselves pleasing singers. Mlle. Carlini's dogs and monkeys were very amusing for the children. Lucier and Greve did a quaint musical act in which they appeared as a rube and a sport. Albini's card tricks and illusions were enjoyable. Professor C. Wallace introduced some bird warbling and whistling, which was encored. Ed. B. and Rollo White presented a refined boxing act which is quite clever. The King Sisters swung their clubs and danced gracefully. Barbour and his stereopticon were pleasing features.

KEITH'S UNION SQUARE.—Mr. and Mrs. Sidney Drew appeared in a new comedy called My Uncle Simpson, which proved very amusing. As may be guessed from the title, the play deals with the pawnbroking business. McIntyre and Heath convulsed the audiences with their burnt cork absurdities. The Fredericks troupe of demon athletes repeated their Olympia success. Florrie West sang her catchy songs in her inimitable style. Her "Pussy Cat" song is a big go.

Sydney Grant and Miss Norton were welcomed as old favorites. The hit they made last season at this house was not forgotten, and their efforts were warmly applauded. Miss Norton's dancing is even better than before, and Mr. Grant's imitations have gained in accuracy. Arthur C. Moreland and John Hart presented their screaming hospital sketch. George E. Austin was fortunate in having the assistance of a very clever stage hand. His comedy business before he begins to show his wire walking skill, is more amusing than ever. The "super" received a whole round of applause for himself.

Mardo combined fun and juggling. Lew Randall showed his great talent for sand, buck and wing dancing. Harry Marion's sweet tenor voice was heard to advantage in some good songs. Barry and Banon gave their tenement house comedy. Moreland, Thompson and Bush were amusing in their unique specialty. Morrisey and Rich cracked some new jokes. The Four Moras and Signorita Refugio Meza were the athletic feature of the bill.

KOSTER AND BIAL'S.—Biondi, a transformation artist, made his American debut here last week and scored a great success. This work is of the same general description as Fregoli's, in fact he uses the same comedietta as Fregoli, as a vehicle for the exhibition of his powers. Biondi is young, handsome and graceful. He is an Italian, and is said to have been a tenor in Italian opera before he took to vaudeville. His performance consisted of a number of impersonations, which were quite well done; and a little piece called The Chameleon, in which he played every part. His changes from the husband to the wife, and the lover and back again, were made with marvelous rapidity, and the audience stared open-mouthed at the stage, as he vanished through one door, and reappeared in a few seconds through another as an entirely different person. As a singer he is not a howling success, but as a lightning change artist he is a wonder.

Albert Chevalier's success is as pronounced as ever. He receives an ovation every night, and although he is billed to sing only four songs, he is never allowed to go until he has done six or seven. The kissing scene from The Widow Jones was shown on the Vitascope along with the other pictures, which made their usual hit. Katherine B. Howe sang several songs in a rich contralto. The Brothers Thom and pretty little Charlotte Hallett were as amusing as ever in their boxing act. Ida Fuller's dances were rapturously applauded. Others who appeared were Herr Grais and William Olchausky with their trained pets, the Three Delavenes, Paulinetti and Pico and M. and Madame Ducreu-Geradue.

THE BROOKLYN HOUSES.

The only houses open this week are the Star and the Brooklyn Music Hall. The Star's attraction is Harry Morris' Entertainers. The company includes the Brothers Rossi, May Adams, Thompson and Collins, Fitzgerald and Kelly, George Kain, Roberts and Smilax and Leslie and Harding.

At the Music Hall are Smith and Cook, Bryant and Saville, Saunders and Burdell, Al Waltz and Mayme Mayo.

YVETTE'S AMERICAN IMPRESSIONS.

The *Pall Mall Gazette*, London, prints this interview with Yvette Guilbert:

"I have been coming to this country for three years now, and it is the first time that I see the sun," and Yvette shook her head until the red roses in her hat bobbed in unison. Red roses next to Yvette's hair was a dangerous experiment, but they looked all right. "I am high up in the Savoy Hotel to get the breeze because the climate here is stifling. About my voyage? Well, *j'étais*—I was—sick, and I have now all my inside new. What do I think of New York? Well, it is *magnifique*, and the quick movement of every one is wonderful. The audiences comprehend the value of song; they are attentive to every word, and no one in the gallery amuses himself by interrupting my songs in tragic passages with cat calls, nor does he try to join in singing the chorus. Furthermore, they paid me £120 a night. The high houses are not beautiful, but they are practical, and the little lights at night amuse me," and Yvette stretched up an arm in demonstration of the Cloudkiss Flats of America. "I went to New York, to Bostone, Pailadelphea, and Chicago, and I think I like Bostone best. In the tram we take for Chicago I ask my black man for a bottle of claret for lunch, and I had it. But when I ask for a bottle of claret for dinner he says, 'No; in the province of Ohio you can't have claret two times a day, or I will have to go to prison.' I said, 'Very well, then, go to prison, but get me the claret first;' and after much ceremony I get it. It is a queer country, isn't it, where you can't have a bottle of claret without ceremony?" Yvette paused for breath, and during the pause I had time to note that she has grown stouter and younger by ten years in appearance.

"How long shall you be at the Empire?" I asked. "Ten days," she answered, "for which I shall receive £70 per night—you press people always like to know the financial side of things."

"And what new songs have you?" 'La Glu,' which is a tragedy in a few lines, the words by Jean Richepin, the music by Gounod. It is now ten years old, but it has never been much known, and it is the story of a mother's heart and the son who slew her; it is tragic and cruel, but it is human. And I have a light song, 'Les Ingénues,' who are so modest that they look between their fingers at everything. Then I have a song for the gallery, 'I Want You, My Honey,' with a verse in French and a verse in English. I have the rights from Fay Templeton, who is most intelligent."

"And how about the reports of your marriage."

"If I had been to all the people married according to the press I should now be in prison for what you call bigamy. The press has married me to several dozen men, but I am a free bird, and I have no intention of giving away my liberty. Why is it that you must take off your hat when you sit in a box at the theatre here? Is it because it is practical or elegant? I only ask information because I think it is neither. I go to the theatre with a little, what we call in Paris, tea hat, and sit in a box, and they make me take it off, though I do not obstruct the view of others. If I sat in the pit with a cartwheel on my head, I could understand it, but in a box—no. Why is it?"

"It is conforming to the British idea of democracy," I answered.

"But it is neither practical or elegant," said Yvette.

"Ditto," said I. "And now tell me about your future plans. What are your future plans?"

"God only knows," says Yvette. "I have great offers to go again to America, but I have to go to the Ambassadeurs in Paris for four months, commencing the 1st of June, which is £4,000. See how they do things in the American press," she continued, bringing a huge scrap book to me and opening a page devoted to illustrations of Yvette's face in its various expressions. "They are not pretty, to be sure, but did you ever see a pretty face that was very expressive? And an expressive face is rarely pretty; but anyway, in art it is the expression which counts for more than beauty."

"Expression is a kind of an atmospheric effect?" I suggested.

"Precisely," said Yvette, dubiously.

BIONDI SUES HAMMERSTEIN.

Signor Ugo Biondi, has brought suit for $50,000 damages against Oscar Hammerstein for printing the following line in the Olympia programme on Tuesday evening last:

N.B.—Signor Fregoli desires to announce that every act, play and opera in his repertoire is copyrighted and fully protected against infringement, but that out of pure kindness he has given permission to a performer named Biondi to use a few of his creations only, Biondi having formerly been in Fregoli's employ as an assistant.

Biondi and Fregoli are friends. It seems that Biondi's folks are wealthy and that he helped Fregoli to make his start. Becoming enamored of stage life, he went into the profession himself.

Mr. Hammerstein is too busy with his roof garden to bother about a little thing like a $50,000 suit. Fregoli is said to have made a written statement to the effect that Biondi was never employed by him.

A SWEET SINGER.

CHARLES T. ELLIS.

Several years ago there was no sketch team more popular in the vaudeville houses throughout the country than the team of Ellis and Moore. This pair of entertainers deserted the vaudeville boards some years ago, and appeared in legitimate comedies with great success.

They returned to their first love a few weeks ago at Proctor's Pleasure Palace, and the warm welcome they received, showed them that their old friends had not forgotten them. Clara Moore is the same hale, hearty, good-natured Irishwoman as of yore, and sings her songs and uses her brogue with her old time effect. Charles T. Ellis, whose picture heads this sketch, has a sweet, sympathetic tenor voice which has been heard thousands of times in those touching ballads which make people realize, as nothing else can, that there is a better side to their natures after all.

Mr. Ellis has made a big hit with his new song "Please Mr. Santa Claus Don't Forget Me," for which he uses a special scenic setting. It is one of the most effective bits of business seen here in many years, and never fails to bring down the house.

PLEASURE PALACE IMPROVEMENTS.

On June 1, or thereabouts, Proctor's Pleasure Palace will be thrown open to the public for the first time in its entirety. On that date the Garden of Palms, Roof Garden, and Oriental Divan will be thrown open in addition to the grand auditorium and German cafe, which are now in use.

The building in which the Garden of Palms and Oriental Divan are located, adjoins the theatre building. An opening has been cut through the back wall of the theatre so that certain acts can be seen both from the garden and the theatre. It will thus happen that two distinct audiences will sit facing each other watching the same act. This is the only arrangement of its kind in the world. A sound proof curtain will fill the space when desired. This curtain cost $2,000, and $1,000 was spent in experiments to secure the proper sound deadening effect. It is made of steel wire, asbestos and hair cloth, and is so nicely adjusted that it can be raised and lowered as easily as an ordinary drop curtain.

The Garden of Palms promises to be an ideal lounging place. Everything will be done to add to the effect of coolness and comfort. Some of the palm trees to be used are fifty feet high. Twenty immense female figures ten feet high will be placed at the bases of the columns supporting the roof. These figures are so large that it was found necessary to mould them on the premises. The roof of the garden will be of glass, and on fine nights it will be slid to one side so that the clear sky may be seen. Numbers of Chinese lanterns will be hung, two of which, ten feet in diameter, are the largest ever imported.

Chairs and tables will occupy the floor space, and there will be a balcony with cozy private boxes. The walls near the floor will be lined with mirrors, which will make the garden look larger than it really is.

The Oriental Divan is under the garden. It is a room about one hundred feet square, and it will be gorgeously fitted up. Lavatories, reading and writing rooms, barber shop, and possibly a plunge bath will be features. The decorations are in charge of W. C. Hunting, of Hardenburgh and Company, and will cost $5,000.

The passage leading from the Divan to the German cafe is lined with mirrors, and when it is illuminated with softly shaded lights it will be one of the most interesting features of the establishment.

The roof-garden, reached by elevators, commands a splendid view of the Park and both rivers.

In spite of the immense outlay, Mr. Proctor has decided on a 25 cent admission, which will entitle a visitor to ramble over the building at his own sweet will. When it is all in good running order it will be one of the most attractive amusement resorts in the world.

PAPINTA'S SUCCESS.

Papinta, the myriad dancer, has made an unqualified hit at Hammerstein's Olympia. Mr. Hammerstein himself declares that her act is one of the best and strongest he has had in his house so far. He offered to extend her engagement four weeks, but she could not accept the offer, on account of her San Francisco engagement, which begins on June 1. She will return about Midsummer to fill an engagement on the Olympia Roof garden.

NO MORE AERIAL ACTS.

On account of the accident to Ben Abdullah, the wire walker at Olympia last week, Oscar Hammerstein has determined to engage no more aerial acts in future. A similar accident recently in Boston made B. F. Keith come to the same conclusion. It looks blue for the folks who make their living in the air, and if a few more managers declare against them, the chances are that they will have to take up some other specialty.

COOLNESS AT KEITH'S.

Almost $15,000 have been spent on different devices for keeping Keith's Union Square Theatre cool during the Summer. Large exhaust fans are running in various parts of the house and the rocky grotto, which has just been opened, lends an air of coolness to the rest of the house.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

FRED H. LESLIE'S
Champion Dog Circus
GREAT ACT FOR SUMMER PARKS
Address Agents.

It is filled with luxuriant foliage and has a practical water mill and a view of a distant lighthouse.

BEN ABDULLAH'S FALL.

Ben Abdullah, a wire performer, who made his American debut on Monday evening of last week at Hammerstein's Olympia, met with an accident on his first appearance which may cost him his life. He was number thirteen on the bill, and made his appearance after a long and irritating wait caused by the clumsy work of green stage hands, and after testing the wire, and tightening it up slightly, he proceeded to do his act, which consists of walking up a slender wire, stretched from the stage to a platform near the ceiling, at an angle of forty five degrees, and then making a slide for life back again to the stage. Ben Abdullah walked gracefully to the little platform, and giving the signal started to make his slide for life. He had reached a point about fifteen feet from the end, when he lost his balance, and went like a shot from a cannon, landing on the back of his head on the hard stage, where he lay, stunned and helpless.

Those who saw the accident will not soon forget it. Every face in the vast auditorium grew as pale as death: men groaned and women moaned with suppressed excitement. The people seemed glued to their seats, and scarcely a person moved until someone came forward on the stage and announced that Ben Abdullah was all right, as his injuries were very slight. Then the band played a cheerful air and the audience filed out.

Ben Abdullah's injuries were found to be very serious. He was attended by Dr. Jenkins and Dr. Murphy, and was afterwards taken to the Roosevelt Hospital, where he lay without recovering consciousness for a whole day. He is receiving the best of medical attention and the chances are that he will recover.

Yesterday afternoon at Hammerstein's it was stated that Ben Abdullah had recovered, and was expected to be on hand last evening to see the performance of Fregoli.

ROOF-GARDEN "HOTELS."

Oscar Hammerstein and Koster and Bial have applied for hotel licenses for their music-halls and roof-gardens. Hammerstein is fitting up fourteen rooms on the fifth floor of Olympia, and Koster and Bial have a dozen rooms and a kitchen in a building adjoining the hall, on Thirty-fifth Street.

This arrangement is made necessary by the Raines law. If the licenses are granted, the managers will be enabled to sell drinks at all times, including Sunday, when the property sandwiches will be used. The managers of the other gardens will have to adopt similar tactics they wish to be in the swim.

CHARLOTTE PARRY'S 'FRISCO HIT.

Charlotte Parry, the clever young actress who makes a specialty of imitating other performers, has made a genuine hit at the Orpheum in San Francisco, where she devides the honors with John W. Ransome. Miss Parry's imitation of Chevalier, which she carefully studied before leaving New York, has been received by the audiences with marked approval, and her impersonations of Ada Rehan, Vesta Tilley, Viola Allen, Sarah Bernhardt, Maggie Cline and John L. Sullivan have made her the pet of the hour with the patrons of the Orpheum.

THEISS' TO BE REMODELED.

Charles Wahn has taken a lease of Theiss' old place on Fourteenth Street, and will run it as a first-class music hall. The tables and chairs will be removed, and orchestra seats will be substituted. Other improvements costing $35,000 will be made.

The place will be known as Wahn's Music Hall. It will be conducted as a family resort and no women will be admitted without escort.

TWO NOTABLE ENGAGEMENTS.

Weber and Fields have engaged two well-known and popular Irish comedians for their forces next season. They are Bobby Gaylor and John Kernell. Gaylor will go with Weber and Fields' Own company and Kernell will be a headliner with the Vaudeville Club.

VAUDEVILLE JOTTINGS.

Gus Elen, the English comedian, is said to have received an offer from an American manager of £150 a week, but he has refused on account of his dislike for the rolling motion of the ship.

While Charles T. Ellis was singing his Santa Claus song at Proctor's last Tuesday afternoon one of the strings of his guitar broke. He did not pause for a moment in his singing, but quickly exchanged the disabled instrument for another which was on a chair close by, and finished the song as calmly as though nothing had happened.

John W. Ransone writes that he has made the hit of his life at the Orpheum in San Francisco. He had letters of introduction to the leading politicians of the city, and they furnished him with names to use in telling his stories. He wrote two new local verses for his "Ruler" song, which went even better than it does in New York.

John Kernell is an enthusiast on total abstinence. He does not believe in any of the alleged cures, as he has tried them without effect. Will power, he claims, is the only cure for the whiskey habit. He has been exercising his own will power in this direction since last August with the best possible results. He may join James Thornton in the crusade which the versatile song writer is about to begin. Thornton, by the way, is thoroughly in earnest about his temperance lecture tour, and the probabilities are that in a few weeks he will be the star attraction at the biggest temperance rally New York has known in many years.

The Rose Hill Folly co. closed season at Lowell, Mass., on May 16. Rice and Burton will have three companies on the road next season.

Grace Vaughn and Bessie Varse have joined hands and will appear in vaudeville during the Summer. They sing high-class operatic duets and have prepared elaborate costumes. They open at the Madison Square roof garden on May 30, after which they go to Cedar Point, Sandusky, O., for three weeks.

Bobby Gaylor arrived home from London last week.

A benefit was given last Tuesday evening at the Berkeley Lyceum for Percy G. Matthews of the Standard Theatre. Mr. Matthews and Reeva Huson made a hit in a sketch called "Wot t'ell," written by Fred. Feigel, author of the Kitty Toole sketches, published in the *Herald*.

The Seidl concerts, ballets and vaudeville performance at the Metropolitan Opera House, closed on Friday evening last. The season lasted only one week.

Chevalier's engagement has been extended to June 6. He has decided not to return to England at all this Summer, but will prepare for his tour under Charles Frohman's management, in the wilds of the Adirondacks.

The following letter, received at the Pleasure Palace the other day by F. F. Proctor, is a fair example of the kind of epistles written by stage-struck youngsters, which the busy manager finds in his daily mail: "I beg you to pardon my effrontery in requesting any position at nominal wages. Humility is my motto, and I am willing to start at the lowest wrung of the ladder to do such services as I may have the honor to be the recipient of under such a highly famous manager. The greatest men were in my position, and it was only the helping hand of prosperity that gave them a solid foundation for a Castle of Wealth. I beg your lenient judgment. A low position cannot insult me, as I am not ashamed of industry, which is the banner of my career, with a sense of respect to all men and most particularly to my superiors. I am willing to creep before I walk."

A special matinee was given at Koster and Bial's on Thursday afternoon last. All the prominent actors in town were present, and the work of Chevalier, Biondilda Fuller, and the other performers was applauded to the echo.

Murphy and Fox have started a music hall in Great Falls, Montana. It is called "The Gilt Edge."

Gilmore and Leonard, after an eleven weeks' engagement at the Imperial Music Hall, closed on Sunday evening, and were tendered a benefit by the management. They will go into active training immediately for the rehearsal of Hogan's Alley, which opens early in September. The company is composed of the best farce comedy people. The management will be under the personal supervision of Eugene Wellington.

Techow's trained cats will begin an engagement on the Keith circuit as soon as their term at Olympia is finished. The contract was signed almost two years ahead.

Four Vitascopes are now being used on the Keith circuit, two of them in Boston and two in Philadelphia. According to despatches received by Mr. Fynes, of the Union Square, yesterday, the exhibitions were immensely successful, and the Vitascope is likely to be a feature of the Keith bills for months to come.

A portion of Koster and Bial's roof garden was thrown open on Saturday evening, and a goodly number of the spectators availed themselves of the opportunity to cool off. It is the first of the gardens to open, and if the weather continues warm, it will be a source of considerable profit to the management.

Miaco's City Club for next season promises to be one of the best on the road. The first part will be an electrical revelation which will call for 380 lights on the stage. Two new burlesques will be presented. The talent already engaged includes Nellie Walters, Fields and Wooley, Gracie and Reynolds, Tom Nolan and the Faultless Trio. In addition to these the following members of this year's company have been retained: Fanny Everett, Ruby Marion, Mlle. Murrial, Cora White, Ollie Atherton and Carrie Fulton. The business staff will remain the same. C. C. Ball, the treasurer of the City Club, is now a full-fledged mason, having taken the first degree of that order on 6.

Robert Grau is on deck again and is busy gathering in new recruits for the vaudeville stage.

McNiel and Wesner, who have just closed a successful engagement with the Anna E. Davis company, will shortly begin playing dates at the leading vaudeville houses.

Papinta has joined the grand army of bicyclists. A Broadway trunk maker has a bicycle box in front of his shop with an inscription telling the name of the wheel preferred by the dancer.

Gottfried Wuttrich and Henry Weimer, the two strong men at Proctor's Pleasure Palace, have issued a sweeping challenge to all athletes for a contest of strength. They will meet all comers and are well backed.

Mrs. Leslie Carter and David Belasco occupied boxes at Proctor's Pleasure Palace last night when Ross and Fenton produced their travesty on The Heart of Maryland.

Ed F. Rush's tenancy of Miner's Eighth Avenue Theatre lasts two weeks longer. The house closes May 30 with Isham's Octoroons.

Phil McFarland and wife, Louise Medley, have just returned to this city from a tour of China, India and the Dutch possessions. They intend to organize a company to visit those domains.

Hadley and Hart are at Keith's Bijou, Philadelphia, this week and will be in Montreal next week. They have introduced a novelty in the way of a buzz-saw table, on which they play their musical money.

H. A. Covell, who has given a number of entertainments at Bloomingdale during the Winter, directed the last one of the series on Friday evening last. The performers were Mrs. Alice J. Shaw, Clara Thropp, Edith Merrilees, Miss Heckle, Jennie Whitbeck, Joseph Williams, Mazuz and R. Dalby and Arthur Vule.

"Only a Little Yaller Coon," by Charles Shackford, is a new darky song which is bound to be whistled about the streets very soon. It is being sung by nearly all the singers who make "coon" songs their specialty.

Montague and West were unusually successful at the Avenue Theatre, Pittsburg, last week. They are now entertaining the patrons of the Masonic Temple Roof-Garden, in Chicago.

Tim Murphy will be given a tour of the Keith circuit on May 25. He will appear in a new act called Sir Henry Hypnotized, giving a burlesque imitation of Henry Irving.

The cash register Joke mentioned in this column some weeks ago is getting a little frayed around the edges from constant use, and the hare-lip gag has taken its place in the repertoires of most of the comedians. It runs like this: A Hebrew lady is waiting for the train in the Grand Central Depot with her little boy Ikey. She goes up to the gate slammer, and said: "Meesder, vot dime does de drain for Yonkers go out?" The man, who has a defect in his speech, says: "Ge neck grain goum ta Yonka a ha pa sika see!" (The Hebrew lady returns to her seat, and can be made to ask the gate slammer the same question over again until the audience shows signs of weariness). He finally gets very angry, and indulges in a long string of hare-lip talk, when he is interrupted by the lady, who says "Don't git provoked mit me, mine friendt, I don'd care vot time de drain goes to Yongkers, begause I'm not going dere at all, but my little poy Ikey here likes to hear you talk!"

Manager Elliott of the Grand Opera House, Boston, has secured Elvarette, the young and beautiful dancer, who opened at his house yesterday. Elvarette has a repertoire of new and unique dances, and carries a staff of electrical assistants, who have been at work in Boston for several months perfecting some genuine novelties, which are expected to create a furore. She will open at one of the New York houses early in June.

Felix and Cain have made a hit in their odd specialty. They receive many recalls nightly.

Jay Rial continues as acting manager at the Chicago Opera House. He is the right man in the right place.

"Parlor Sofa Politics," a new song by Maurice E. McLaughlin and James Downs, was introduced last week at Proctor's by Lottie Gilson with great success. The ditty treats of love and politics in a very original way, and it will be a valuable song to Miss Gilson until the great presidential election question is settled.

Billy Rice will shortly depart for St. Louis, where he is going to put on minstrelsy during the Summer.

Tony Pastor's co. remains three weeks in Chicago this trip.

The Original Old Homestead Quartette, A. C. Orcutt, first tenor; Val P. Akerly, second Tenor; A. B. Meyers, first bass; George B. Wright, second bass; have been engaged for a seven weeks' season of concert work, beginning July 4 at Charleston, W. Va., under the management of A. H. Shearer of Cincinnati. The Quartette have made a hit this year and are very popular wherever they have been heard.

W. D. Russell, H. C. Quarles and George M. Herbert have organized the Street Railway Park Amusement Company, with offices in the old Stock Exchange Building, Chicago. The Great Western Amusement Agency will also be run in conjunction with the first-mentioned company, and as there is a field for this sort of business they will undoubtedly make a splendid go of it. Frank E. Tracy will be the booking agent.

Charles M. Ernst is a new monologist who is said to be meeting with success.

Carrie Sanford, who has made a brilliant start in vaudeville, has been ill for some days past at her home in this city. She will resume work as soon as she recovers. Miss Sanford has a wardrobe of surpassing richness, and in addition is the possessor of a pretty face and a sweet voice, so that success in her new field of work is assured.

Lady Shelto Douglass, who is a vaudeville performer and the wife of the youngest son of the Marquis of Queensbury (whom she married in San Francisco a few months ago), will appear for the first time in New York at Tony Pastor's next week. Mr. Pastor saw her performance in Chicago, and immediately engaged her. Her husband acts as her business manager.

The Twin Sisters Abbott, accompanied by their mother, sailed for Europe on the *Paris* on Wednesday last. A large crowd of their friends were on hand to see them off and express the hope that they will meet with success in London, where they begin a long engagement on June 29. Their stateroom was filled with exquisite floral offerings.

Henry Rosenberg, who has for several years been the right hand man of Oscar Hammerstein, will sever his connection with Olympia's owner manager about June 1.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Business was visibly affected by the excessively warm weather, and in consequence this will be the final week of the season at some of the vaudeville houses.

Hopkins' South-side Theatre: The bill remained much the same as the week previous, headed by Sam Lockhart's comedy elephants, which are very intelligent animals, but have been seen by almost everyone who attends the theatre, and in consequence did not prove to be the drawing card it was supposed they would be. The balance of the performance was in keeping with the excellent programmes that are always seen at this house. McAvoy and May continued in their funny act; Master Ralph Adams is a bright juvenile comedian, and made quite a hit; Lillie Western, the well-known instrumentalist, presented her musical act in the same business-like way she always does; Harry La Marr as "the gay spinster" created much laughter. He was formerly with The Twelve Temptations co. Bert Morphy sang a number of songs in a clever way; Minnie Church danced nicely and Juno Salmo twisted himself into every conceivable shape. The stock co. appeared in The Mystery of a Hansom Cab.

Hopkins' West-Side Theatre: The old-time drama, The Danites, proved to be an excellent selection, and the stock co. were seen at their best. Harry Jackson has every reason to be satisfied with his benefit which occurred at this house recently.

Lyceum Theatre: This popular house will close for the season. Manager Thomas L. Grenier has had a profitable season throughout. The best of everything has always been the motto. The closing bill, as usual, was made up of strong specialties, embracing the following: Billy Van, who is a real entertainer, and whose stories and the way he told them was convulsing; Mark Murphy, the widely known Irish wit, also came in for his share of the honors; Mlle. Delmore's dance received a very hearty encore; Richmond and Clement in a skit that was made up of some very good gags; Truly Shattuck, who is possessed of a good voice and a handsome face and figure, proved to be a very bright feature of the well-balanced bill. Others who appeared were Flaherty and Connors, Minnie Seville, Byron and Langdon and Hawthorne.

Chicago Opera House (Continuous): It is very evident that those who have been regular patrons of the old Olympic have turned their attention to this house, and the result is gratifying.

Tony Pastor's co., with an extra coterie of specialty people gave a good performance that was appreciated, judging by the numerous encores accorded the different acts. Those who appeared were Tony Pastor with his budget of songs peculiar to himself; Matthews and Bulger, Caron and Herbert, Kitty Mitchell, O'Brien and Sherwood, Edwin Latell, the Valdares, Daisy Mayer and her pickaninnies, George Evans, Fields and Wolley, Kenno and Welsh, Billy Lang, Gloss Broth-

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ers, Harry Pink, Kearns and Cole, Kitty Pink, Omnes Trio, and the La Page Sisters. Managers Kohl, Middleton and Castle, will certainly have a big Summer season of it at this house.

Masonic Temple Roof-Garden: This is the most delightful place in Chicago to spend an evening of real pleasure. The bright surroundings, excellent entertainment, cool lake breezes and refreshing beverages form a happy combination. Everything points to a most successful season at this resort and Sosman and Landis, George A. Fair, and all concerned merit it, for they have provided for Chicagoans a place where they can entirely forget the hot noisy city below them. The programme was but slightly changed. The new comers were: Mays and Hunter, expert banjoists; O'Neil and Sutherland, a very clever pair of young girls, and Laura McCorkle, the whistler. The hold overs were: Fanny Wentworth, in her refined musical monologue, which has made a hit. Elsie Adair, the serpentine dancer, appeared in four distinct dances, embellished with superb light effects, that won for her long and hearty applause; Almont and Dumont, Master James Gore Le Roy and Joe Cawthorne.

Casino Music Hall: The season closes at this house 17, and although at no time has the business been wonderful, yet Managers Rice and Epstein by careful methods have kept it going nicely, and when the season opens they will be in a better position to offer the public a good show without having to climb up two flights of stairs. It has been decided to remove the stage to the first floor, and this, with many other changes which will be made, will make it a very desirable place to spend an evening. Last week's co. included Hill and Edwards, the Harmons, Clark and Williams, Bertha Brush, John and Lillie Black, May Walsh Ireland, Lydia Grey, Miles and Ireland, Orlando and Loretto, Short and Edwards, Josephine Le Cai and Henry Whyte and Marion Becket. The performance was good, but business was very light.

Sam T. Jack's Opera House: This theatre will also close 17, and Manager Jack says he is glad the season is over as he can now take a much-needed rest. The season has been a fair one, and a good burlesque and vaudeville performance could always be found there. The closing bill was interpreted by: James Richmond Glenroy, Three Morellas, Foy and Vedder, Mabel Stanley, Arnold and Gardner, Flora Mitchell, Carlton S. King, Katie Carter, Johnson and Dean, Goggin and Davis. The burlesque, Prince Faithful, with all the favorites in the cast, closed the programme.

Imperial Musical Hall: John Cort seems to be among the lucky ones; business at his theatre continues very good, and the performance excellent. The operatic duo, Delaur and Debrimont, created quite a sensation with their handsome costumes and singing. McCole and Daniels, Ethel Carter, the Bebans, the Helene Sisters, the Healeys, Annie Ashley, Williams and Barton were all favorably received. The hit of the show was the Stewart Sisters. They are simply immense, and their efforts were appreciated. They are both clever mimics. Ida Siddons and her burlesquers were also in the bill.

Oxford Theatre: Lady Sholto Douglas was the bright particular star, and the plain little "Lady" offered her three songs in the same modest way. Tony Pastor has signed her for a New York engagement. Lew Hawkins was funny in his black-face monologue. Baker and Lynn proved to be an excellent comedy team; Professor Burke's performing dogs, the Mealeys, Maze Butler, Bob Brannigan, the Mullaly Trio, and Hamiland Early were also in the bill.

The Orpheus: Manager Blei presented Bowling and Williams, Jeanette Burns, Aleck Butler, Catherine Braham, Ryeford Sisters, the Dawsons, the Lingards, Georgia Emery, Max Millian, and the Orpheus Ballet in a well arranged programme.

John Muir and Frank Rayman, of the Lyceum Theatre, will have a benefit 30.

Buffalo Bill's advertising car has arrived and the billposter is a busy man. The show arrives June 1.

Billy Rice had a big benefit at the Casino 15. He leaves for St. Louis next week, where he heads a minstrel show for the Summer.

Fanny Wentworth made a great hit at the Roof-Garden. She returns direct to London at the conclusion of this engagement.

Dick Little, who was in advance of the Vaidis Sisters' Specialty co., arrived in Chicago last week.

Sosman and Landis are having splendid success with their scenic theatres.

The new entrance to Hopkins' Theatre (South-side) will soon be thrown open to the public. Hopkins' West-Side Theatre closes this week for the season.

HARRY EARL.

WASHINGTON, D. C.—Flynn's London Gaiety Girls Burlesque co. proved a good drawing card at Kernan's Lyceum 11-16, presenting in excellent shape two thoroughly up-to-date burlesques, A Reception to King Ko-Komo, and The Tramp Astronomers, in which the Fergusons, Terry and Maggie, are prominently placed. The olio introduced Dot Lathrop, a winsome soubrette; Terry and Maggie Ferguson, a big success in original Irish comedy; Keating and Alexander, black faced comedians; Eddie O'Dell, the funny tramp acrobat; and the clever Chappelle Sisters, who sang themselves into favor. George Graham, the Washington monologue artist, was a special engagement, and his clever rhymes and witty sayings made a hit.

The Chesapeake and Potomac Co.'s Colonial Beach line, plying between Washington and Colonial Beach, a Summer resort, daily, operating the Steamer *Navagansett*, advertise a theatre with continuous performance during the five-hour trip, with a weekly change of talent. The season commences June 1.

Popular River View, on the Potomac River near the city, will put into operation a newly-constructed "Shooting the Chute" at an expense of $20,000. Captain E. S. Randall, the owner of this pleasure resort, an amusement caterer thoroughly abreast of the times, intends to give balloon ascensions and parachute descents on the grounds and vaudeville performances on the stage of the pavilion at frequent intervals during the season.

Eugene Sandow and wife, and her parents, Mr. and Mrs. Harwic Brooks, of Manchester, England, have been stopping here during the past week taking in the interesting sights of the Capital. Mr. and Mrs. Brooks are making a brief tour of the States, accompanied by their daughter and Sandow.

The John A. Greive's Operatic Burlesque and Specialty co. commences a four weeks' season at Kernan's Lyceum June 1.

JOHN T. WARDE.

CINCINNATI, O.—The long-looked for benefit performance of the employes of the People's came off 17. The many friends of the boys were out in force. The programme contained the names of Flynn and Walker, Ashton and Lamar, Henry Holtgrewe, Frankie Bernard, Tillie Reiner, La Petite Georgie, Si Hassen Ben Ali's Arabs, Ed Barcher, Stuart, Harry Winters, Bacharach and Wolf, Arcline Rumsey, Owen Brothers, Ida Reynolds, Jacobus and Acol, Zara, Bessie Lamb, and Franklyn Coyle. This was the last professional theatrical performance of any kind in the city this season.

W. S.

BOSTON, MASS.—Keith's New Theatre: The Vitascope is shown here this week. The other features include John Kernell, Press Eldridge, Little Tuesday, and Pete Baker, Sydney Grant and Angy Norton, Whitney Brothers, Carlisle's dogs, Lew Randall and the Black Patti.

Howard Athenæum: The Maie Della Clayton Burlesque co. is the attraction. In the co. are the Meers Brothers, Frank Latona, Annie Whitney, Sidney De Grey, Mildred Howard De Grey, Morrisey and Rich, the Austins, Ed B. and Rollo White, Tegge and Daniel, Howard and St. Clair, John McVicker and others.

Palace: The French Folly co. is here with its conglomeration of mirth, melody and pretty girls.

Austin and Stone's: La Bella Rosa, a famous dancer, heads the list which inclues the Mohawk Family, Hart and Walling, John and Lulu Keegan, McLean and Hall, John C. Leach, the Burt Sisters, Eddie Conyars, Fredo and Griffin, Frank Whitman, Kittie Fraser, Ritchie and Ritchie, Dollie Howe and the James Sisters.

Lyceum: The Henry Burlesque and Twentieth Century Minstrels are the attraction. The co. includes Molly Whitten, Kitty Proctor and Mitchell and Love.

The Grand Opera House closed on Saturday, after a very successful season under Howard A. Hill and Company and Manager Charles P. Elliott. The house will be run next season by the same people, with the same style of performance, vaudeville and drama. Mr. Hill has gone to New York to book attractions, and will go to Europe later in the Summer for the same purpose. Manager Elliott will spend the heated term in California.

JAMES HARRIS.

PITTSBURG, PA.—The last week of the season at the Avenue Theatre began to-day. The house will be closed for a short period. The Avenue Comedy co. produced One Touch of Nature, and the vaudeville bill was made up of the Deltorellos, Charles and Madeline Killpatrick, Wiles and Halpin, Lester and Williams, Nelson and Milledge, James R. Glenroy, Dehallis and Valosa, and Kusel and Laughlin.

Sam T. Jack's Extravaganza co. opened to a large house at the Academy of Music. The house closes the season 23. Next season the Academy will give a daily matinee.

E. J. DONNELLY.

JERSEY CITY, N. J.—The Bon Ton Theatre season closes 23, as the warm weather has made an inroad upon the attendance. Opening 11-16 were Walton and Mayon, who do a wonderful acrobatic comedy act; the six Rinehart Sisters, expert dancers; Gordon and Lick, musicians; Nelson and Milledge, sketch; McBride and Goodrich, Irish sketch; Ida Russell, serio-comic; Harry Winsman, monologue; the Weston Sisters, song and dance; Boby Russell, child actress; Alburtus and Bertram, dancing jugglers; Felix Harvey and Will McRobie, comedians.

John W. Kelly heads the bill at the Bon Ton Theatre 18-23.

Salter's Willow Haven Casino is doing a fair business with a few vaudeville people.

WALTER C. SMITH.

PHILADELPHIA, PA.—Charles H. Yale is now making this city his permanent residence, having closed the season of The Twelve Temptations, as also his Devil's Auction co.

James Thornton's Elite co. closed season at the Auditorium May 16, when the season of this popular vaudeville house closed. Cyrene's high-class vaudeville and burlesque troupe was underlined nee for this week, but canceled by mutual consent. The Fall season of the Auditorium will open Aug. 15.

The Bijou Theatre being prepared for all kinds of weather now has the electric fans and ice chambers in working order, which makes this house so popular throughout the entire Summer, and with the weekly change of novelties, continue to attract large patronage. The Four Maisanos, musical grotesques, remain over from last week, the good things that this week please the public being Edison's Vitascope, projecting life-size pictures in action on a screen, the subjects being Loie Fuller's fire dance, Sandow's exhibition, and Leigh Sisters Trilby dance. Marion Manola-Mason and John Mason, Florrie West, soubrette, Powell in splendid feats of mystery, Swedish Lady Quartette of soloists, Hilda Thomas, assisted by Frank Barry; the Sa Vans, acrobats; Moreland, Thompson and Bush, comedy sketches; Jack and Rosa Burke, Tyrene and Evaline, dancers; Hadley and Hart, Harry Scherer, clever character comedian.

Tom Miaco's City Club a splendid card this week at the Lyceum. The programme made up of burlesque and popular female artists. The prospects are good for large returns.

S. FERNBERGER.

BUFFALO, N. Y.—At the Court Street Theatre week of 11 the New York London Theatre co. was the attraction, presenting a very good bill. Saharet, the Australian novelty dancer, continued to please her audiences. There were a number of clever specialty artists in the co. Mlle. Alberta, dancing wire artists; the Dillons, Mae Rhea, Charles Lorraine, Anthony Barker, and Wills and Halpin were in the co. The Four Majestics in a musical farce travesty entitled "The Arrival of Gilbert," caused much merriment.

Harry Morris' Twentieth Century Maids will play a return engagement at this house week of 18. The advance sale opened 11. This co. holds the record for the season at this house.

At Shea's Music Hall week of 11 a number of specialty artists played to fairly good houses. There will be a special Summer season at this house.

ST. PAUL, MINN.—At the Bodega Concert Pavilion week 11, the regular co. presented McFadden's Picnic, also a good olio. Entertainers: Alice Gilmore, Lizzie B. Cameron, Ma Belle, Lydia Raymond, Helen Ward, Billy Bently, Harry Osgood, William Murphy, Frank Mullen. Closed 9: Lester Davees, Emitta Davees, Bob Schuyler, Flossie Nash, Daisy Waite.

FALL RIVER, MASS.—Rich's Theatre (Edward E. Rich, manager): Rose Hill Folly co. appeared 11-13 to good business, and gave satisfaction. Included in the co. are Clara Laurence, Crawford and Manning, J. Herbert Mack, MacElowery, Barton and Eckhoff, Flynn and Sheridan's Big Sensation Double Snow 14-16; Spider and Fly 18-23.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): The Gilt Edge Stars assisted in the benefit tendered to the manager 11, and will remain closing the season 16. The house will be opened 21 for a benefit to the attaches when the Royal Vaudeville co. appears. Mrs. Barry has had a prosperous season and has deserved the liberal patronage, as by the able assistance of her business manager, William Buck, she has succeeded in having the best vaudeville and burlesque cos. on the road. During the Summer the theatre will be improved. The season will open about Aug. 31, and none but the best cos. will be booked.

PROVIDENCE, R. I.—M. B. Leavitt's spectacular production, Spider and Fly, drew fair houses at the Westminster Theatre 11-16. The leading character was portrayed by Marie Bartlett, who also sang a number of pleasing songs. Specialties were introduced by Kramer, trick bicyclist; Bertha Stead, serio-comic; De'avoye and Fitz, as the clown and policeman; Franklin and Madell, musical artists; and Weston and Bearsley in a comedy sketch. Rentz-Santley co. 18-23.

H. C. RIPLEY.

GRAND RAPIDS, MICH.—Smith's (W. B. Smith, manager): This theatre closed season 9 with a strong list of people the most prominent of whom are as follows: Mlle. Helene, Barron and Summerville, Bertie Atwood, Emile Palmer, Adolph Gonzales and Onnes Trio. Oceana was the main feature of the performance. She exhibited some feats of balancing which were excellent.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldman, manager): Miaco's City Club was seen here for the second time this season 11-16. The programme was about the same: everything went with a dash and the houses were kept in good humor. Zero 18-23; Harry Morris' Entertainers 25-30.

LOWELL, MASS.—The Savoy Theatre (Nelson A. Morkill, manager): The following bill gave good entertainment to fair business week of 4: Ola Hayden, vocalist; Frances Harrison and her black boys; the Patterson Brothers, horizontal bar experts; Hayden and Hetherington, sketch; the Pattens, dances; Lavender and Thompson, comedy sketch; and James Bingham, ventriloquist.

LOS ANGELES, CAL.—Orpheum (Joseph Patrick, manager): Hopkins' Trans-Oceanic Specialty co. while not so good a show as some of the bills furnished by Manager Patricks, seemed to catch the public fancy, and the S. R. O. was out each night during the week. The Rossow Brothers, midget athletes, were the feature of the performance. The new bill 11 will be Golden, Chaefont and Golden, Dixon, Bowers and Dixon, Hayes and Post, the Nawns, Kinsners, Rosia Rendel, Elena Leila.

FOREIGN NOTES.

Fannie Leslie is singing "She Always Dressed in Black."

A London music hall soprano sings "It Was a Dream" and "For All Eternity" and uses "Paradise Alley" as an encore song.

A London music hall journalist has gone into the music hall's as an ventriloquist, and it is said that he gives an original entertainment. This is almost too good to be true.

The Savoy Theatre of Varieties in Dublin, closed on Saturday, May 9.

Marie Lloyd has a new naughty song called "Young Man Wanted." She is still singing "Johnny Jones" and "I Put It in The Bureau With My Knick-Knacks."

Florrie Gallimore, who has just finished a three years' engagement at a Liverpool music hall, has begun another which is to be of similar length, at another house in the same city.

Eddie Quinn, an English xylophone expert will arrive in New York shortly. He will begin an engagement at Tony Pastor's on July 1.

Dan Leno has two new songs, "The Horse Shoe" and "Up The Pole."

Emilie Sells, "the boneless lady," underwent a severe surgical operation recently in a Liverpool hospital.

Rose Deering is singing a new song called "The Cuckoo And The Wren."

Fred Lemaire died in London on April 18. He was forty seven years old.

Lucy Delaware, a young American girl who plays several instruments, brought suit against the Alhambra Company for £90 for breach of contract recently. She was engaged to appear at the Alhambra, and the managers, claiming that her act was unsatisfactory, discharged her. The jury found a verdict in favor of the managers.

Here are the names of some new English songs: "Just The Same As Dolly Does," "The Farmer's Daughter," "The General of The Umtiadoos," "My Pretty Little Partner Up To Date," "A Sort Of a Kind Of a ——," "I Wonder Why The Fellows All Laughed."

THE LIBERTY BELL.

A story of the American Revolution is the theme of the new opera, The Liberty Bell, which is to be produced in Boston at the Boston Theatre on June 1. The music is by Julius Adler and promises to be of good quality and the book is by William Carter of Philadelphia. A cast of unusual strength has been engaged, which includes William Broderick, Max Figman, Hallen Mostyn, Raymond Stephens, Fred Clifton, Al Wilson, Helen Rainlez, Gabrielle Beaumont Smith, Fannie Bloodgood and Bessie Fairbairn. The scenes include a faithful reproduction of Griffin's Wharf, the scene of the famous Boston tea party; the battle of Breed's Hill, said to be one of the most imposing scenes ever put on the stage, and the old Continental Capitol in Philadelphia. In view of the location of the first scene, Boston was selected as the most appropriate city for its premier representation. Frank L. Perley is the business manager, and W. M. Gray is in advance.

MATTOON AND LINCOLN, ILL., THEATRES.

Managers Cossitt and Foley of the Broadway Theatre, Lincoln, Ill., have leased the new Mattoon Theatre at Mattoon, Ill., which is in course of construction and will be ready for opening the latter part of September. The theatre will be one of the finest in Illinois when completed. The Broadway at Lincoln is a new house, thoroughly modern, having been open to the public since last November. In Lincoln and Mattoon Messrs. Cossitt and Foley have two of the best one-night stands in Illinois. They are represented in New York by the principal booking exchanges.

A NEW THEATRICAL GUIDE.

Managers of out of town theatres attention is called to the announcement of Julius Cahn's official Guide in the advertising columns this week. Those who have not yet sent in the desired information and wish to be represented in the only official Guide ever placed upon the market should communicate with Mr. Cahn at once. Managers of attractions and the profession in general also will find it to their advantage to send in the desired information.

HAMMERSTEIN CENTRES HIS INTERESTS.

Oscar Hammerstein has decided to dispose of his Harlem theatres, the Harlem Opera House and the Columbus Theatre if he can find a suitable party to buy or lease them. He will hereafter devote all his energies and time to Olympia. Both of the uptown theatres have been paying houses and should not remain long on the market.

COMPANIES CLOSING.

The Old Homestead, Hoboken, N. J., May 6.
Sawtelle Dramatic company, Westerly, R. I., May 9.
Thomas Keene, Oswego, May 16.
J. C. Lewis Si Plunkard company, La Crosse, Wis., May 23.
The Devil's Auction, Detroit, May 9.
The Twelve Temptations, Chicago, May 10.
Robert Mantell, Baltimore, May 16.
George W. Monroe, Washington, May 16.
Kimball Opera Comique company, Baltimore, May 30.

OBITUARY.

Nellie Budwin, who was connected with E. E. Rice's Burlesque companies, died of consumption at the Seton Sanitarium, Spuyten Duyvil, N. Y., on April 22. She was buried by the Actors' Fund.

Harry Coleman, of the variety team of Coleman and Murphy, died in New York city recently. The remains were removed to Worcester, Mass., for interment by the Actors' Fund.

James W. Macy, brother of Cora Macy, died in New York on April 24 aged twenty-nine.

Maud Daulton, one of the chorus of the Artist Model company, died at the St. James Hotel, St. Louis, on April 20. Ten days previous she was taken ill with acute arterial rheumatism. She grew steadily worse and last Tuesday congestion of the lungs set in. The deceased was to have been married to a Chicago gentleman in June. She had the best of care and a trained nurse. The parents of the deceased reside in Washington Territory. A brother will look after the remains.

Della A. Ferrell, a well-known rider, died in this city at 167 East Eighty-first of pneumonia on April 16. She was for seven years with Buffalo Bill's Wild West Show, and had given exhibitions of riding in all the foreign cities visited by Colonel Cody when he took his organization abroad, as well as all over this country. The deceased was twenty-six years old and leaves two children. She was the wife of Johnny Baker, the marksman, who is the adopted son of Colonel Cody.

P. J. Deming, father of W. J. Deming, comedian of The Tornado company, died at Chicago May 12.

S. Burt Oakes, a well-known Western theatrical man, died of paralysis of the heart, at Clear Lake, S. D., May 6, aged 41 years. With his brother, John H. Oakes, he organized in 1877, Oakes Brothers' Specialty company which was popular in the Central and Western States. Afterward he traveled for H. B. Thearle of Chicago, and last year was again with his brother as advance agent. He leaves a widow in Chicago.

Claude A. Kellog, the MIRROR correspondent at Turners Falls, Mass., died last week after an illness of seven months. Mr. Kellogg was highly esteemed by all who knew him.

Theresa de Rabian, one of the De Rabian Sisters, and sister-in-law of Fred Warren, of Oliver Doud Byron's company, died in New York, May 16, of consumption. The remains were interred by the Actors' Fund.

Trixie Lyle, a vaudeville performer and singer, died of consumption, at Bellevue Hospital, this city, Sunday, May 17. The body was buried by the Actors' Fund.

GOSSIP.

William Black has assumed the management of the Lyric Theatre, Hoboken, N. J.

James O'Neill's manager, William F. Connor, who is at present in New York, reports excellent business for his star during the past season.

A company under the management of A. M. Palmer presented on May 13 at Parson's Theatre, Hartford, Conn., a new play called The Leading Lady, by Michael Morton. The leading role was taken by Etienne Girardot, who as a twentieth century girl of uncertain age, had an opportunity to display his fun-making powers.

Gus Williams will appear next season in a revival of One of the Finest, under the management of Edward E. Hasson.

Matt L. Berry has been engaged to manage Pain's Carnival of Venice, which will open at Lincoln Park, Philadelphia, on June 29.

Lew Pang Borne has signed a contract with E. F. Rush to act as business-manager for his Western White Crook company next season.

McKee Rankin is negotiating with non theatrical people of Chicago who are anxious to have him stage the private production of The Passion Play to be given in that city by private subscription.

Edward L. O'Connor is doing satisfactory work in the parts of Napoleon and Charles II. in Rhea's Josephine and Nell Gwynn.

C. C. King has secured the lease of the Music Hall at Pittston, Pa., and assumed the management of the house. Mr. King contemplates a number of improvements.

The Grand Opera House at Marion, O., which will be one of the finest in the State, is now nearly completed, and will be opened to the public in September. The new theatre has a seating capacity of 1,400, and the total cost of its construction will amount to about $100,000. The decorations were by William Hoffman, of Putsburg, and the scenic work was furnished by Bredne, of the same city. The house will be under able management.

The evening of May 28 has been set aside as Actors' Night at the Cuban-American Fair.

The members of the Giffen and Neal stock company will leave for Denver to-day (Tuesday).

Jeannette Bageard has been engaged to originate the ingenue role in Canary and Lederer's La Gay New York, which will be given its first production at the Casino on May 25.

Felix Dumas has signed for the Summer season with the Cyril Norman company to play light comedy in A Man Without a Country and Blue Grass. Mr. Dumas will go out with a company of his own next September.

MATTERS OF FACT.

The new Academy of Music, Montreal, which promises to be one of the handsomest theatres in the country, is represented here by Manager Frank Williams with office at 1227 Broadway. Many of the best attractions are in negotiation for time, and the coming season in that city gives evidence of unusual importance.

Clifford Leigh has not yet made any arrangement for next season. He has had much experience in the legitimate drama, having played with success in The Masqueraders, Lady Windermere's Fan and other plays. He can be reached care of this office.

Manager James J. Sweeney is now booking good attractions only for next season. The Temple Theatre is the theatre in Owensboro, Ky., which has a population of 15,000, a good show town for the right attractions.

Marie Laurens, the past season with The Merry World company, is at liberty and invites offers for comic opera or concert engagements.

Managers are warned against unauthorized productions of Special Delivery, of which D. H. Scully is the owner. The play may be leased for next season by addressing him at 121st Street and Lexington Avenue.

An experienced amateur with small capital is wanted by G. S. Warren, Stock Yards, W. Philadelphia, Pa., to play leading parts in a company which is being organized.

The Grand Opera House, the new theatre at Marion, Ohio, is considered one of the handsomest in Ohio. The house is fitted with all the modern conveniences and appliances, seats 1,400, and has a large stage. Manager C. C. Stoltz is now booking first-class attractions only for next season.

Sydney Booth is at his home at Manchester-by-the-Sea, Mass., where he will spend the Summer. He has not yet closed for next season.

A Summer season of vaudeville and outdoor attractions will be inaugurated June 7 at Jefferson Park, Detroit, Mich. Good vaudeville artists can secure one and two weeks' engagement by applying to the Jefferson Park Co., at 7 Fort Street, West, Detroit, Mich.

Maurice Darcy, who has appeared successfully in the eccentric and light comedy roles with the Girard Avenue Theatre stock, Philadelphia, will be at liberty after May 31.

"Owner," care this office, who has a melodrama which has had a successful production, wants partner willing to invest $1,600.

Bella Tomlins, prima donna contralto with Tavary and other well-known operatic organizations, invites offers for the coming season. She may be addressed care Roberts and Ebert Abbey Theatre Building.

C. R. Gardiner, who has secured the management of the Opera House, Norwalk, Conn., will lease his popular successes, Only a Farmer's Daughter, He, She, Him and Her, and Zozo to responsible parties for next season.

Knox G. Wilson, a German comedian with strong singing and dancing specialty, is disengaged and may be signed for next season.

Dolly Theobald, who was one of the hits in Rice's original production of 1492, and who has done clever work with Hoyt's Hole in the Ground and Derby Mascot company, is doing the vaudeville theatres. Miss Theobald is one of the smallest of soubrettes and has not yet closed for next season.

The Central City Show Print Company, of Jackson, Mich., have engaged H. Quintus Brooks to represent them again this Summer. They have their New York office in the Standard Theatre Building. Mr. Brooks states that their guarantee of last season, to save customers from 25 to 40 per cent. on their printing still holds good.

Mahara's Colored Minstrels have just closed their season, with results most pleasing to the management. Manager Jack Mahara is now organizing his company for the coming season, and wants to hear at once from colored singers and dancers. His headquarters are a Chicago, care the Winterburn Printing Company.

Edwin Wayne Emery will be a member of Thomas E. Shea's company next season. He was formerly known as Edwin Wayne, but changed the same to avoid trouble, as his name has been appropriated by others.

Rose Eytinge has joined the Auditorium stock at Kansas City, Mo. During her stay she will accept a few pupils or engagements for parlor readings. Miss Eytinge is a capital actress, with a wide experience and a competent instructor.

The well-known house of J. F. Colt & Co., is another large firm to recognize the merits of the MIRROR as a means to advertise their line of electric lamps for stage lighting. Correspondence or a personal visit will demonstrate that these lamps are thoroughly practical. See their advertisement on another page.

Max Knauer, well and favorably known as a musical director, is at liberty to consider offers for comic opera and burlesque for the Summer, and next season. Mr. Knauer has been directing the music with Little Christopher.

William J. Rostetter and his orchestra, having closed at the Metropolitan Opera House, may be engaged for Summer opera or vaudeville.

Providence joins Boston in its commendation of William Courtleigh's creation of Captain Sheaf in The Great Northwest. The critics were unanimous in pointing out the artistic merit of his work.

Victory Bateman, a clever leading lady who has not definitely closed for next season, is open to offers for new productions.

H. H. Hodson is organizing the A Wild Goose Chase company for next season and prefers people with specialties. He is also booking the attractions in the popular price houses.

Elihu R. Spencer of the Hanford, Spencer and O'Brien company, is at his home, 598 Richmond Avenue, Buffalo, N. Y., where all communications should be addressed.

Adelia Barker is disengaged. She can be engaged for heavy and character business and may be addressed care this office.

Edward J. Heron, the popular little comedian whose work in an English character part in War of Wealth company made such a favorable impression, is open to offers for the Summer and next season.

Katherine De Barry is at liberty. She played the eccentric character and comedy leads with the Forepaugh stock, Philadelphia, the past season.

Macdonald, fashionable dressmaker, of 28 West Sixty-fourth Street, offers special inducements to professionals patronizing his establishment. A perfect fit and good workmanship is guaranteed.

A. H. Spink, the author and owner of The Derby Winner, owing to other interests, finds it necessary to dispose of the above play and the entire paraphernalia pertaining to it. The play has been seen in most of the large cities. Mr. Spink is the editor of the *Sporting News*, St. Louis, Mo.

H. D. Clark, of the Ninth Street Opera House, Kansas City, Mo., arrived in town yesterday. He will make his headquarters at McConnell's Exchange.

During the Summer months H. Quintus Brooks will represent three different theatrical printers in this city. Mr. Brooks has engaged his old office in the Standard Theatre Building, Room 20.

Charles E. Grant, of 618 West One Hundred and Fifty-second street, has written a play entitled Cathode, or: X Rays. He calls it a sensational French drama with music and song. Its title is certainly up to date and novel.

The band concerts given by Drake's famous band at the Drake Opera House, Elizabeth, N. J., have become very popular.

Emma Maddern has been re-engaged for the Girard Avenue stock company.

L. W. Browing, who has signed for Siberia next season, will spend the Summer at Block Island.

Frederic Conger who has been playing Little Billie on the road all season with the Western Trilby company, joined A. M. Palmer's company at the Academy of Music on Tuesday night at an hour's notice and played the rest of the week Mr. Hickman being ill.

Beatrice Moreland played Mrs. Chetwynde in A. M. Palmer's production of The Leading Lady, at Bridgeport, Conn., on Tuesday last, and is said to have made a distinct hit.

Her Brother Bob, a new comedy from the pen of Charles Bradley, will be tried at the New National Theatre, Washington, with Mary Sanders in the leading role. The cast will comprise Joseph Wheelock, Jr., Charles D. Mackay, Percy Brooke, Edward Paulton, Charles Gidden Pitt, John Findlay, Maud Munroe, Agnes Findley and Genevieve Redman. The play is being rehearsed daily under the joint direction of the author and Miss Sanders.

A one inch card in THE MIRROR cost $14 for three months.

[Received too late for classification.]

SAN FRANCISCO.

Primrose and West's Minstrels opened the second week at the California H. The chief attraction of the evening was the cake walk which was a big success, and very warmly received. The house was very well pleased with the decisions of the judges, and were in great glee through it all. The minstrels drew very well all last week, and on H the house was packed. The performance opens with the negro co. in "Minstrelsy of the Past." Henry Williams gets the most applause, and his eccentric dancing takes well. George H. Primrose does his English swell this week, which is of course the individual event of the night. W. H. West as interlocutor has lost none of his charms and seems to be as fresh as he was twenty-five years ago. Jimmy Wall and George Wilson have both made great hits, and the balance of the performance does not drag. The minstrels close 17.

Hoyt's Trip to Chinatown opens 18 for a short stay here prior to its departure to Australia. It is said to be the best co. Hoyt has on the road, including among others Harry Conor, George A. Beane, Frank Lawton, Geraldine McCann, and Madeline Lack.

The Strange Adventures of Miss Brown is doing its second and last week at the Baldwin. It is embellished this week by two new songs sung by Eddie Foy in the second act. One is a parody on "The Days of Old," entitled "Warriors Bold," which opens "The Days of Old When Ice Was Cold, etc." The other was a new descriptive song entitled "He's Waiting For Me." Mr. Foy seems to please most in the latter part of the play, a part that seems to fit him more than an English officer. His support is excellent and the staging carefully cared for. The sale of seats for the Daly co. has begun. The co. is billed for four weeks, and will possibly stay longer.

At the Columbia, Morrison's Faust still continues to draw, with William L. Roberts as Mephisto and Olive Martin as Marguerite. Faust closes this week to be followed by Pawn Ticket No. 210, 18, with Mary Lee and Marion P. Clifton in the leading parts. Wednesday evening will mark the anniversary of the opening of the Columbia under the management of Friedlander, Gottlob and Co. The year has been a very prosperous one to the house and the managers are to be congratulated upon the deserved success that has attended their efforts. The orchestra will make a special feature of the music that night under the popular leader E. E. Schmitz.

Our Boys at the Alcazar is doing its share of business, and will be followed by Our American Cousin next week. In Our Boys Leonard Grover, Jr., is doing himself proud in the character of Perkyn Middlewick, the Butterman; the balance of the co. is unusually good, and the part of Belinda by May Noble is probably the best done part in the performance. The staging should also be mentioned, as there has been great care taken in the detail of it.

The Tivoli opened 11 with Fra Diavolo. The cast is a good one, and while the music is familiar, it does not seem to be too familiar, as it drew well last night. The principals in the cast are as follows: Martin Pache, the robber, sang well and with spirit; J. J. Raphael, as the English nobleman was well gotten up; West and Hartman were there as the two bandits, Beppo and Giacomo; W. H. Tooker, the new baritone as Matteo was all right: Katie Marcni made a very favorable impression as Zerlina, it seemed to fit her voice exceedingly well; Carrie Roma, as Lady Allcash, her sweet voice being also noticeable, and got her a goodly share of applause. The long promised musical version of Uncle Tom's Cabin will be presented with some new songs and specialties 18.

John Ransone, the clever comedian, is still the star at the Orpheum; his political hits are very amusing. Last night he held the attention of the house as closely as on the opening night. Among the new faces this week are Wood and Shepard, with their black faces, who blend both music and comedy in their act. They were favorites from the first and made a good hit. Some other good people were Field and Lewis, dialogue and singing comedians; Carr and Jordan, and the Mimic Four.

Down at Morosco's Grand Opera House Virginius has given way to the realistic melodrama The Cross Roads of Life. For his second week Edmund Collier appears in the part of the Captain of the life-saving crew; in this role he finds a part that is entirely congenial to him. Leslie Leigh was the heroine and acted her part with considerable intensity. Florence Thropp did a part as Lily Hawthorne, that gave her plenty of opportunity to dance and sing. She and Hugh Ward, gave some pretty duets. Fred Butler was the double-dyed villian. The balance of the cast are good. The Cross-Roads of Life runs for the balance of the week.

It looks as if there were going to be a revival of stock cos. again in San Francisco, as the Frawley co. is to open the next month for a seventeen weeks' stay at the Columbia, and the stock co. for the California will open June 15. The Frawley co. brings a lot of new talent this year, with nearly all the old familiar faces again. Among the new ones are Harry C. Clarke, Frank Worthing, F. C. Thompson, Thomas Phillips, Maxine Elliot, and her sister, Gertrude Elliot. The list of the old favorites contains Blanche Bates, Hope Ross, Fhoa McAllister, Lansing Rowan, Margaret Craven, Frawley, Maclyn Arbuckle, Leslie Enos, and Duffield. We are promised the old plays we saw last year, with a long list of new pieces secured by Mr. Frawley while in New York. The prices will be popular prices, the same as before.

The capitalists of the Northwestern Theatrical Association arrived from the Northwest yesterday; they are Cal Heilig, General Manager of the Northwestern Theatrical Association; C. W. Griggs, President of the St. Paul and Tacoma Lumber Company, and F. W. Enos, Vice-President of the Metropolitan Bank of Tacoma. The Northwestern Theatrical Association controls Marquam Grand Opera House of Portland; Tacoma Theatre, Seattle Theatre, Olympia Theatre and the Astoria Theatre. They were here before and received written propositions from parties having theatres, but did nothing. Now they say they are here to close with some of these parties, or put up a finer theatre than there is in the city. They eventually will have a complete circuit from Denver, Salt Lake City, San Francisco, up through the Northwest, including Spokane, Helena and Butte. While it will be a good thing for the theatregoers of this city, they feel they must have a good house in San Francisco to complete the circuit, and no strong enough co. has yet undertaken the scheme to warrant bringing out good productions to make the circuit. From their actions it is expected they will have all arrangements completed in a few days.

The Ziliani Musical Society has announced 14 as the pening night at the Bush Street Theatre. Ernani, Verdi's popular opera, will be given with the following ast: Elvira, Elizabeth Mowry; Giovanna, Pauline Wand; Ernani, D. A. Hodghead; Don Carlos, Alfred A. Borlini; Don Ruy Gomez de Silva, P. Lafranchi; Don Ricardo, I. Bresciani; Jago, L. Lascaze.

JAMES F. J. ARCHIBALD.

THE AMERICAN THEATRICAL EXCHANGE.

If the unusual activity at present being displayed at the offices of the American Exchange in the Abbey Theatre Building is any criterion, then the outlook for an interesting Summer campaign could not be better. When seen by a MIRROR reporter yesterday Manager Sooskind said: "While it is true that the influx of managers is not to be compared to that of last year or the year before, the business we are doing at the present time more than exceeds that of any previous season. New theatres are being added to our books daily from the larger cities; every day increases our popularity with out-of-town managers, as we do business on a business basis, and look after the interest of our patrons. Our booking department, devoted to the routing of attractions, keeps our staff busy working over hours to meet the demands of increased business."

A NEW HOUSE AT AUSTIN.

Manager Dave A. Weis, of the Grand Opera House, Galveston, and Wacy Opera House, has leased the old Millett's Opera House in Austin. The house will be rebuilt almost entirely, seating 1,250 persons, and fitted with every modern improvement. The stage will be 60 feet wide, 58 deep, 70 feet high and 24 to first fly gallery. The work of reconstruction will cost $20,000, and the new house, known hereafter as the Capitol Theatre, will be complete in September. The Greenwall Theatrical Circuit company is to have charge of the booking.

The house on Bullfinch Place, Boston, where William Warren lived for so many years has been torn down, and a huge seven-story lodging house is to be erected on its site. Theatregoers of the olden time will learn with sorrow that Miss Fletcher's hospitable roof is a thing of the past.

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PROFESSIONAL CARDS. PROFESSIONAL CARDS.

WILLIAM COURTLEIGH
ROBERT SHEAF in THE GREAT NORTHWEST
ANOTHER SUCCESSFUL CREATION
PROVIDENCE CRITICS SAY:
The company is headed by Mr. Courtleigh, whose thoroughly artistic work in Northern Lights won him such decided favor here a month ago. He was given a reception last night of which he had reason to be proud. In the few chances he had he acquitted himself well.—*Providence Journal.*
William Courtleigh, whose fine and popular work in the Northern Lights the present season made him a great favorite here, was last night most warmly received, and as he is the centerpiece in the action of the story, in telling that the piece was well done is awarding him the best of praise.—*Providence Daily News.*
Heading the company was William Courtleigh. He was the Indian in Northern Lights, and there he solidified himself with the audience. His appearance last night was the signal for a very flattering outburst from the assemblage. He had the part of Cap-Sheaf, a prairie waif, who, through pluck, perseverence and other good qualities, grew into honorable and honored manhood. Mr. Courtleigh put a spirit into the delineation that was most commendable, and he handled all of its duties with skill and success. The role was another record of high credit for him. It is safe to say that a more locally popular actor will not in a long time be seen at that theatre.—*Providence Telegram.*

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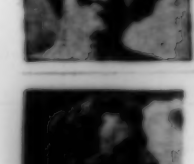

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